

UTSA Libraries



1 0000 00258953 7

WITHDRAWN
UTSA LIBRARIES


THE COLLECTING OF ANTIQUES



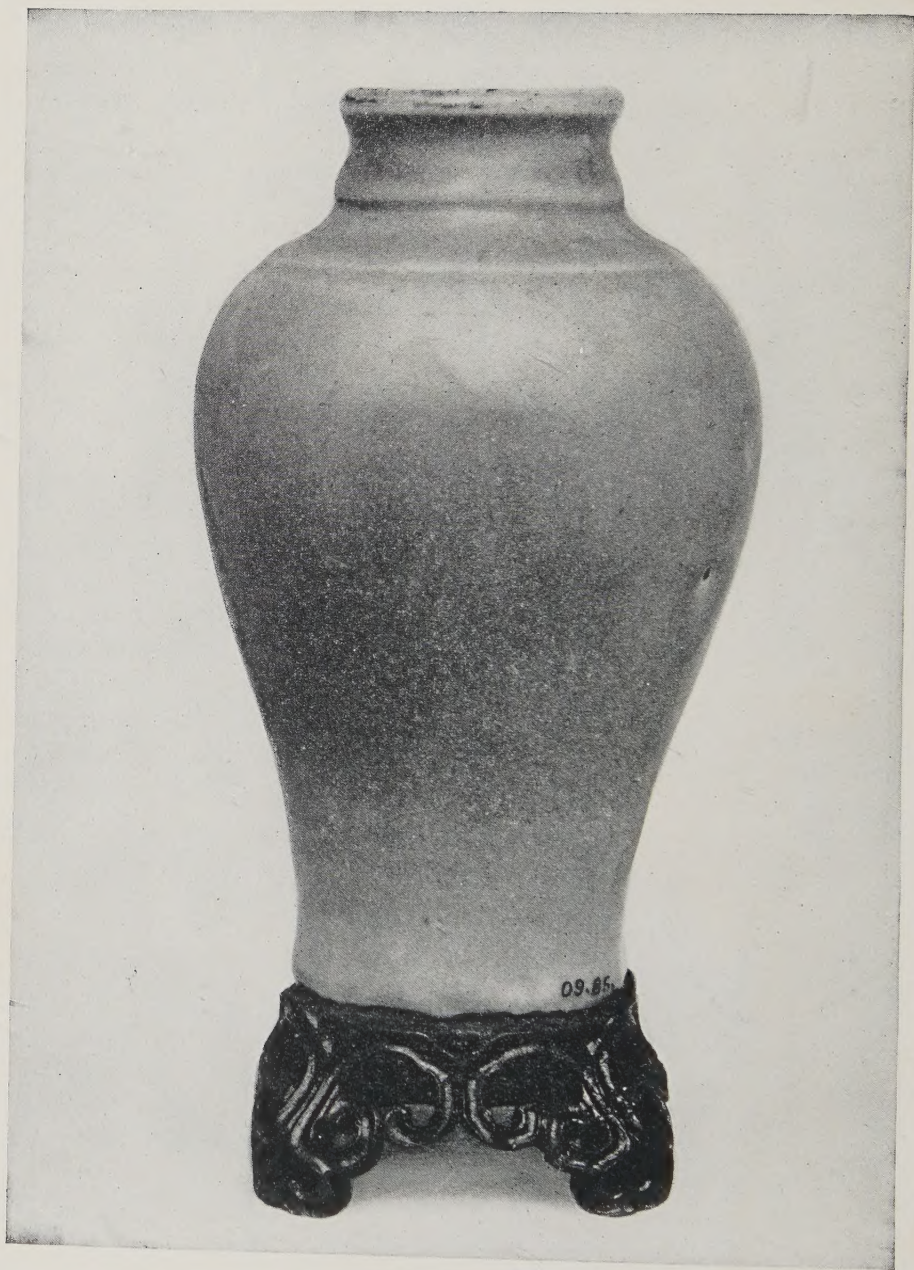
THE MACMILLAN COMPANY
NEW YORK · BOSTON · CHICAGO · DALLAS
ATLANTA · SAN FRANCISCO

MACMILLAN AND CO., LIMITED
LONDON · BOMBAY · CALCUTTA · MADRAS
MELBOURNE

THE MACMILLAN COMPANY
OF CANADA, LIMITED
TORONTO



Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

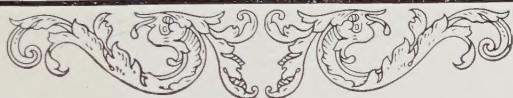


COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Jar. Celadon. Late Ming

The COLLECTING *of*
ANTIQUES

By
ESTHER SINGLETON



NEW YORK
THE MACMILLAN COMPANY

1946

COPYRIGHT, 1926,
By THE MACMILLAN COMPANY.

All rights reserved — no part of this book may be reproduced in any form without permission in writing from the publisher, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in magazine or newspaper.

Set up and electrotyped. Published October, 1926. Reprinted September, 1937; March, 1941; December, 1942; April, 1944; August, 1945; June, 1946.

SET UP AND ELECTROTYPED BY T. MOREY & SON
PRINTED IN THE UNITED STATES OF AMERICA
BY BERWICK & SMITH CO.

PREFACE

This book is so self-explanatory that only a few words are needed in the way of an introduction, and these merely to emphasize the fact that the principle of selection regarding the articles and objects discussed in the text and represented in the illustrations has been that of *beauty*,—beauty of color, beauty of form, and beauty of decoration.

Only articles of æsthetic appeal are considered in this volume, which is addressed to discriminating collectors, who sometimes like to read about what they already know, and to beginner-collectors, who have just started on their quest for artistic treasures. Consequently, this book treats of such types of china, silver, glass, furniture, metal-work, and textiles as belong to the *Decorative Arts*, while such types as belong to the *Industries* of a nation are not represented. This will explain the omission of Sandwich Glass and Hooked Rugs, which, although enjoying present popularity with some collectors of Americana, cannot possibly be classed with beautiful objects *de luxe* able to pass all the canons of elegant and fastidious taste.

I wish to express my thanks to Mr. George Horace Lorimer for permission to include the chapters on *Going, Going, Gone! Prices Wise and Otherwise*; *Clocks*; and *Americana: Good and Bad*, which appeared in the *Saturday Evening Post*. It is interesting to state that the last mentioned article brought me more than *five hundred letters*, all of which were complimentary but one, anonymous, but evidently written by a collector of Sandwich Glass.

For pictures I am greatly indebted to Mr. Otto Bernet, Mrs. Charles Hilton Brown, Mr. Ronald Copeland, Mr. H. F. Dawson, Sir Joseph Duveen, Mrs. Ehrich, Mr. Henry Ford, Mr. Harrie Fortye, Mr. Francis P. Garvan, Mr. R. T. Haines Halsey, Mrs. Richard Morse Hodge, Mr. Mitchell Kennerley, Mr. Philip Lehman, Miss Maud Aguilar Leland, Miss Florence N. Levy, Mr. G. H. McCall, Mr. Milton Samuels, Mrs. Edward Turnbull and Mr. Paul J. Woodward; also to the American Art Galleries, the Anderson Galleries, the Art Institute of Chicago, the Baltimore Museum of Art, the Brooklyn

Museum, the Cluny Museum of Paris, the Metropolitan Museum of Art, the Van Cortlandt Museum of the New York Colonial Dames, and the Wallace Gallery of London; also to Messrs. Crichton & Co., Delomosne of London, Duveen, P. W. French & Co., and W. & J. Sloane.

My thanks and appreciation are, therefore, very cordially extended to all and each upon this list of names.

E. S.

945 Park Avenue, New York.

September 24, 1926.

CONTENTS

CHAPTER		PAGE
I.	<i>CHINA</i>	I
	TEA-CUP LAND; CHINAMANIA; ENGLISH; MEISSEN (DRESDEN); FRENCH; PERSIAN; HISPANO-MORESQUE; ITALIAN MAJOLICA; FRENCH FAÏENCE; DELFT; CHINESE PORCELAIN; JAPANESE PORCELAIN	
II.	<i>SILVER</i>	118
	ENGLISH; AMERICAN	
III.	<i>GLASS</i>	149
	THE WORLD OF GLASS; CUT-GLASS; WATERFORD; VENETIAN; BOHEMIAN; SPANISH; ENGLISH; GERMAN; DUTCH; AMERICAN	
IV.	<i>FURNITURE</i>	181
	CHIPPENDALE, ADAM, HEPPELWHITE, AND SHERATON; QUEEN ANNE; LACQUER; FRENCH; THE COURT-CUPBOARD; THE CHEST; THE HIGHBOY AND LOWBOY; THE CABINET; THE COMMODOE; THE CHAIR; THE SOFA; AMERICANA	
V.	<i>CLOCKS</i>	243
	THE GRANDFATHER; THE BANJO; FRENCH	
VI.	<i>TEXTILES</i>	255
	SILKS; BROCADES; VELVETS; CHINTZ; <i>toile de Jouy</i> ; CREWEL	
VII.	<i>METAL-WORK</i>	272
	DINANDERIE; HEARTH FURNITURE; HANDLES AND MOUNTS; PEWTER; SHEFFIELD-PLATE	
VIII.	<i>AMERICANA: GOOD AND BAD</i>	288
	THE SHEEP AND THE GOATS; TRAINING; MUSEUMS AND HISTORICAL SOCIETIES	
IX.	<i>GOING, GOING, GONE! PRICES WISE AND OTHERWISE!</i>	303
	A BIG YEAR FOR AUCTION GALLERIES	

LIST OF ILLUSTRATIONS

	PAGE
CHINESE JAR. CELADON. LATE MING. (<i>Courtesy of the Metropolitan Museum of Art</i>)	Frontispiece
DRESDEN CUP AND SAUCER. Eighteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	2
DRESDEN CUP AND SAUCER. Eighteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	3
CHINESE PLATE. CH' IEN LUNG. (<i>Courtesy of the Metropolitan Museum of Art</i>) . .	4
CHINESE PLATE. K'ANG HSI. (<i>Courtesy of the Metropolitan Museum of Art</i>) . .	5
WEDGWOOD SUGAR-BOWL. DECORATED IN WATTEAU STYLE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	6
WEDGWOOD COFFEE-POT. DECORATED IN WATTEAU STYLE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	7
CHINESE PLATE. LATE MING. (<i>Courtesy of the Metropolitan Museum of Art</i>) . .	8
CHINESE VASE. K'ANG HSI. FAMILLE VERTE. ALTMAN COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	9
BOW "BOCAGE." (<i>Courtesy of the Metropolitan Museum of Art</i>)	11
CHELSEA BIRDS. (<i>Courtesy of the Metropolitan Museum of Art</i>)	13
CHELSEA RABBIT. (<i>Courtesy of the Art Institute of Chicago</i>)	14
CHELSEA BIRDS. (<i>Courtesy of the Metropolitan Museum of Art</i>)	15
DERBY PLATES AND DISH. (<i>Courtesy of the Metropolitan Museum of Art</i>). . . .	16
DERBY FIGURES: CHARLES I. AND HENRIETTA MARIA. (<i>Courtesy of the Metropolitan Museum of Art</i>)	17
CHELSEA-DERBY PLATE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	19
WORCESTER BOWL AND JAR: GOLDEN TRELLIS. (<i>Courtesy of the Metropolitan Museum of Art</i> ;	20
WORCESTER PLATE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	21
LEEDS LUSTRE TEA-SERVICE. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	22
CHINESE LOWESTOFT ARMORIAL TEA-SERVICE. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	24
LOWESTOFT JUG. (<i>Courtesy of the Metropolitan Museum of Art</i>)	24
NANTGARW COVERED BOWL. PAINTED BY BILLINGSLEY. (<i>Courtesy of the Metropolitan Museum of Art</i>)	27

	PAGE
CHELSEA BIRDS. (<i>Courtesy of the Metropolitan Museum of Art</i>)	28
CHELSEA BIRDS. (<i>Courtesy of the Metropolitan Museum of Art</i>)	29
LIVERPOOL JUG WITH AMERICAN SHIP CAROLINE SAILING ON GREEN WAVES. (<i>Courtesy of the Walpole Galleries</i>)	30
CHINESE DISH. CANTON. Early Nineteenth Century. (<i>Courtesy of the Metro- politan Museum of Art</i>)	32
SPODE WILLOW PATTERN. (<i>Courtesy of the Metropolitan Museum of Art</i>)	33
CHINESE WILLOW PLATE. CH'EN LUNG. (<i>Courtesy of the Metropolitan Museum of Art</i>)	34
CHINESE TEA-POT, WILLOW PATTERN. AVERY COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	34
OLD BLUE STAFFORDSHIRE PLATTER. NEW YORK FROM WEEHAWK. MADE BY STEVENSON. KELLOGG COLLECTION. (<i>Courtesy of the American Art Galleries</i>) .	36
OLD BLUE STAFFORDSHIRE PLATTER. CASTLE GARDEN FROM THE BATTERY. MADE BY WOOD & SONS. KELLOGG COLLECTION. (<i>Courtesy of the American Art Galleries</i>)	37
OLD BLUE STAFFORDSHIRE PLATTER. PARK THEATRE, NEW YORK. MADE BY STEVENSON. KELLOGG COLLECTION. (<i>Courtesy of the American Art Gal- leries</i>)	39
PORTO BELLO BOWL. REPRESENTING ADMIRAL VERNON'S VICTORY IN 1739. (<i>Courtesy of Mr. R. T. Haines Halsey</i>)	40
WHIELDON MOTTLED PLATTER WITH PERFORATED RIM. (<i>Courtesy of the Metro- politan Museum of Art</i>)	41
CAULIFLOWER AND PINEAPPLE TEA-POTS. WHIELDON AND WEDGWOOD. (<i>Cour- tesy of the Metropolitan Museum of Art</i>)	42
WEDGWOOD BLACK BASALT TEA-SET. (<i>Courtesy of the Metropolitan Museum of Art</i>)	43
WEDGWOOD JASPER-WARE. VASES AND BOX WITH COVER. (<i>Courtesy of the Metropolitan Museum of Art</i>)	44
WEDGWOOD CREAM-WARE. BASKET-PATTERN. (<i>Courtesy of the Metropolitan Museum of Art</i>)	45
SPODE PLAQUE. PEACOCK PATTERN. (<i>Courtesy of Mr. Ronald Copeland</i>)	47
SILVER RESIST LUSTRE JUGS WITH COLORED BIRDS. STAFFORDSHIRE. Eight- eenth Century. (<i>Courtesy of the Walpole Galleries</i>)	50
COPPER LUSTRE. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>) .	51
NEW HALL TEA-POT, DATE 1820. (<i>Courtesy of the Metropolitan Museum of Art</i>) .	53
DRESDEN PLATE. BLUE AND IVORY WHITE WITH EXQUISITELY COLORED PAINT- INGS. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	54

DRESDEN PLATE. BLUE AND IVORY WHITE WITH EXQUISITELY COLORED PAINTINGS. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	55
DRESDEN PLATTER. CHINOISERIE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	56
DRESDEN FIGURE. BACCHUS. FRANKENTHAL FIGURE. THE LITTLE PIPER. (<i>Courtesy of the Metropolitan Museum of Art</i>)	58
SÈVRES PLATE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	62
SÈVRES PLATE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	63
ROUEN FAÏENCE PLATE. DATE 1720. LE BRETON COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	67
CAPO DI MONTE VASE. DATE 1780. (<i>Courtesy of the Metropolitan Museum of Art</i>)	69
PERSIAN DISH. Twelfth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	71
HISPANO-MORESQUE PLATTER, VALENCIA. Fifteenth Century. MARTIN BRIMMER COLLECTION. (<i>Courtesy of the American Art Galleries</i>)	73
URBINO MAJOLICA PLATE. THE SACRIFICE OF MARCUS CURTIUS. Sixteenth Century. E. C. CONVERSE COLLECTION. SOLD FOR \$1,300. (<i>Courtesy of the American Art Galleries</i>)	76
DIRUTA MAJOLICA PLATE. BUFF, BLUE AND WHITE, WITH PORTRAIT OF A WOMAN. INSCRIBED CRETIA-ROMANA. DATE 1540. E. C. CONVERSE COLLECTION. SOLD FOR \$1,400. (<i>Courtesy of the American Art Galleries</i>)	77
PALISSY CHERUB CANDLESTICKS. Sixteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	82
FAÏENCE PATRIOTIQUE. NEVERS. REPRESENTING MIRABEAU, 1791; CHARLOTTE CORDAY, 1794; and HENRI DE LA ROCHEJACQUELIN, 1794. (<i>Courtesy of the Metropolitan Museum of Art</i>)	83
NEVERS FAÏENCE. EWER. Seventeenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	84
MOUSTIERS FAÏENCE. EWER. DECORATED IN THE STYLE OF BÉRAIN. LE BRETON COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	86
SCEAUX FAÏENCE PLATE. Eighteenth Century. LE BRETON COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	88
GRÈS DE FLANDRES. SALT-GLAZE STONEWARE. ANNULAR-JUGS. RAEREN. Sixteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	90
DELFT HORSES. DUTCH. Eighteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	92
DELFT TEA-KETTLE AND STAND. DUTCH. Eighteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	92
CHINESE COVERED JAR. BLUE AND WHITE. K'ANG HSI. (<i>Courtesy of the Metropolitan Museum of Art</i>)	96

	PAGE
CHINESE COVERED JAR. CH' IEN LUNG. FAMILLE ROSE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	97
CHINESE FO-DOGS. K'ANG HSI. (<i>Courtesy of the Metropolitan Museum of Art</i>)	98
CHINESE PLATE. CH' IEN LUNG. (<i>Courtesy of the Metropolitan Museum of Art</i>)	99
KUAN YIN. CHINESE GODDESS OF MERCY. BLANC DE CHINE. K'ANG HSI. (<i>Courtesy of the Metropolitan Museum of Art</i>)	100
CHINESE COVERED JAR. CH' IEN LUNG. FAMILLE ROSE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	102
CHINESE COVERED JAR. K'ANG HSI. ROUGE DE FER. (<i>Courtesy of the Metropolitan Museum of Art</i>)	103
CHINESE TEA-POT. CH' IEN LUNG. AVERY COLLECTION; AND CHINESE TEA-POT. K'ANG HSI. YELLOW, AUBERGINE AND GREEN. THOMPSON COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	104
CHINESE VASE. K'ANG HSI. BLUE AND WHITE. (<i>Courtesy of the Metropolitan Museum of Art</i>)	105
CHINESE TEA-POTS. K'ANG HSI. FAMILLE VERTE. THOMPSON COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	106
CHINESE VASE. K'ANG HSI. FAMILLE NOIRE. ALTMAN COLLECTION. (<i>Courtesy of the Metropolitan Museum of Art</i>)	107
CHINESE JAR. CÉLADON. LATE MING. (<i>Courtesy of the Metropolitan Museum of Art</i>)	108
KAGA WINE-POT. Eighteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	113
JAPANESE BOWL. ARITA. (<i>Courtesy of the Metropolitan Museum of Art</i>)	114
JAPANESE BOWL. ARITA. (<i>Courtesy of the Metropolitan Museum of Art</i>)	115
JAPANESE GODDESS OF LOVE AND BEAUTY. BENTEN. SATSUMA. (<i>Courtesy of the Metropolitan Museum of Art</i>)	117
ELIZABETHAN SILVER GILT FLAGON. LONDON HALL-MARK 1597. WELLS COLLECTION. ONE OF A PAIR. SOLD FOR \$3,600 EACH. (<i>Courtesy of the American Art Galleries</i>)	120
TRAY OWNED BY THE ACTRESS, HARRIET MELLON, DUCHESS OF ST. ALBANS. LONDON HALL-MARK 1817. (<i>Courtesy of the American Art Galleries</i>)	121
SET OF CUPS. DUBLIN HALL-MARK, 1788. (<i>Courtesy of Crichton & Co.</i>)	123
PUNCH-BOWL WITH MONTEITH. LONDON HALL-MARK 1700. (<i>Courtesy of Crichton & Co.</i>)	125
CUP MADE BY ELIZA GODFREY. LONDON HALL-MARK 1759. (<i>Courtesy of Crichton & Co.</i>)	126
TEA-SET. GEORGE III. LONDON HALL-MARK 1795. (<i>Courtesy of Crichton & Co.</i>)	127

	PAGE
CUP WITH COVER MADE BY PATRICK ROBERTSON, EDINBURGH HALL-MARK 1759. (<i>Courtesy of Crichton & Co.</i>)	129
TEA-SERVICE. LONDON HALL-MARKS 1806-1807-1810. (<i>Courtesy of the American Art Galleries</i>)	131
CRATER BY PAUL STORR. LONDON HALL-MARK 1810. (<i>Courtesy of Crichton & Co.</i>)	132
MUFFINEER BY PAUL LAMERIE. LONDON HALL-MARK 1732. (<i>Courtesy of the American Art Galleries</i>)	133
ONE OF A SET OF FOUR CANDLESTICKS. LONDON HALL-MARK 1734. (<i>Courtesy of Crichton & Co.</i>)	135
CANDELABRA. GEORGE II. LONDON HALL-MARK 1757. (<i>Courtesy of the American Art Galleries</i>)	136
AMERICAN MUFFINEER MADE BY EDWARD WINSLOW. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	139
AMERICAN TANKARD MADE BY JEREMIAH DUMMER. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	140
AMERICAN TANKARD MADE BY PHILIP GOELET. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	141
AMERICAN TANKARD MADE BY PETER QUINTARD. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	142
AMERICAN TANKARD MADE BY PETER VAN DYKE. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	143
AMERICAN TANKARD MADE BY JACOB BOELEN. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	144
AMERICAN TANKARD MADE BY NICHOLAS ROOSEVELT. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	145
AMERICAN PORRINGERS MADE BY EDWARD WINSLOW, PAUL REVERE AND JOHN CONY. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>) . .	146
IRISH CUT-GLASS COMPOTES, COVERED BOWL AND PLATE, WATER-JUG AND BEEHIVE HONEY-JAR. Eighteenth Century. (<i>Courtesy of Delomosne of London</i>)	151
ENGLISH DRINKING-GLASSES. CUT STEMS. (<i>Courtesy of the Brooklyn Museum</i>) .	152
ENGLISH DRINKING-GLASSES. AIR-TWIST STEMS. (<i>Courtesy of the Brooklyn Museum</i>)	153
ENGLISH DRINKING-GLASSES. AIR-TWIST STEMS. (<i>Courtesy of the Metropolitan Museum of Art</i>)	154
BRISTOL GLASS. CURRANT COLOR AND WHITE. COVERED CUP, BELL AND CUT-GLASS GOBLET. (<i>Courtesy of Mrs. Charles Hilton Brown</i>)	156
BRISTOL GLASS. DARK BLUE. DOGS, PIPE AND ROLLING-PIN. (<i>Courtesy of Mrs. Charles Hilton Brown</i>)	156

	PAGE
BRISTOL GLASS. CANDELABRA. RUBY AND WHITE. (<i>Courtesy of Mrs. Charles Hilton Brown</i>)	157
WATERFORD CUT-GLASS. OIL CRUET, SUGAR-BOWL AND TALL SWEETMEAT GLASS. (<i>Courtesy of the Brooklyn Museum</i>)	159
WATERFORD CUT-GLASS CANDELABRA. DATE 1750. ONE OF A SET OF FOUR. LEVERHULME COLLECTION. (<i>Courtesy of the Anderson Galleries</i>)	160
VENETIAN DRINKING-GLASS. Seventeenth Century. VENETIAN DRINKING-GLASS. Nineteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	161
VENETIAN DRINKING-GLASS. Seventeenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	162
BOHEMIAN PRESENTATION VASE TO EMPEROR FRANCIS JOSEPH. FROM SCHÖNBRUNN. (<i>Courtesy of Mrs. Charles Hilton Brown</i>).	164
BOHEMIAN GLASS TOPAZ ENGRAVED WITH STAG IN FOREST. (<i>Courtesy of Mrs. Charles Hilton Brown</i>)	165
ALPUJARRAS CUPS AND MUGS. (<i>Courtesy of Mrs. Ehrich</i>)	166
BRISTOL MILKY WHITE GLASS MUG. STYLE OF MICHAEL EDKIN. (<i>Courtesy of the Metropolitan Museum of Art</i>)	167
NAILSEA GLASS. CURRANT COLOR AND WHITE. BOWL AND VASES. (<i>Courtesy of Mrs. Charles Hilton Brown</i>)	169
ENGLISH GLASS. WILLIAM AND ORANGE DRINKING-GLASSES. (<i>Courtesy of the Brooklyn Museum</i>)	171
BRISTOL GLASS. ENGRAVED GOBLETS. SEVEN DAYS OF THE WEEK, AND MONDAY GOBLET ENGRAVED WITH DIANA STAG AND MOON WITH VERSE ON THE REVERSE. (<i>Courtesy of Mrs. Charles Hilton Brown</i>)	172
ENGLISH GLASS. JACOBITE DRINKING-GLASSES. (<i>Courtesy of the Brooklyn Museum</i>)	174
GERMAN GLASS. STANDING CUP ENAMELLED IN COLORS. (<i>Courtesy of the Metropolitan Museum of Art</i>)	176
STIEGEL GLASS. DARK BLUE. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	178
STIEGEL GLASS. ENAMELLED IN COLORS. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	179
WISTARBERG GLASS. GREEN JUGS FROM THE BELASCO COLLECTION. (<i>Courtesy of Mrs. Charles Hilton Brown</i>)	180
CHIPPENDALE CHAIR. BOW-SHAPED TOP-RAIL AND SPLAT CUT IN GOTHIC DESIGN. MADE IN BALTIMORE. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	183
HEPPELWHITE SIDEBOARD. MAHOGANY INLAID WITH SATIN-WOOD. MADE IN BALTIMORE. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	186

	PAGE
SHERATON MAHOGANY CHAIR. MADE IN BALTIMORE. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	187
BLACK AND GOLD LACQUER FLORENTINE <i>Secrétaire</i> . Early Eighteenth Century. (<i>Courtesy of P. W. French</i>)	193
LOUIS XIV. FAUTEUIL UPHOLSTERED IN GENOA VELVET; REGENCY FAUTEUIL UPHOLSTERED IN TAPESTRY; LOUIS XV. FAUTEUIL UPHOLSTERED IN SILK; AND LOUIS XVI. FAUTEUIL UPHOLSTERED IN VELVET. (<i>Courtesy of the Metropolitan Museum of Art</i>)	199
JACOBEOAN COURT CUPBOARD. Seventeenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	202
TILTING-CHEST. Fifteenth Century. (<i>Courtesy of the Cluny Museum, Paris</i>) . .	205
HIGHBOY MADE BY SAVERY. ORIGINALLY OWNED BY BARON STIEGEL. SOLD IN 1925 FOR \$4,250. (<i>Courtesy of the Anderson Galleries</i>)	209
BURGUNDIAN DRESSOIR, OR CABINET, STYLE OF SAMBIN, 1570. ROUGIER COLLECTION	211
LACQUER CABINET. ENGLISH. Seventeenth Century. (<i>Courtesy of P. W. French & Co.</i>)	213
WILLIAM AND MARY SEAWEEED MARQUETRY CABINET. (<i>Courtesy of Mr. H. F. Dawson</i>)	215
BOULLE COMMODE WITH <i>or moulu</i> MOUNTS. (<i>Courtesy of the Wallace Gallery, London</i>)	217
HEPPELWHITE SATIN-WOOD AND MARQUETRY COMMODE. DATE 1780. LEVERHULME COLLECTION. (<i>Courtesy of the Anderson Galleries</i>)	219
ITALIAN FOLDING CHAIR. Sixteenth Century. (<i>Courtesy of the Cluny Museum, Paris</i>)	220
LACQUER AND CANE CHAIRS. VENETIAN. Eighteenth Century. (<i>Courtesy of P. W. French & Co.</i>)	222
ANGLO-DUTCH CHAIR. (<i>Courtesy of the Metropolitan Museum of Art</i>)	223
AMERICAN PAINTED CHAIRS. SHERATON STYLE. JOHN L. BLACK COLLECTION. SOLD FOR \$1,620. (<i>Courtesy of the American Art Galleries</i>)	225
DUNCAN PHYFE CHAIR. OWNED BY MR. R. T. HAINES HALSEY. (<i>Courtesy of the Metropolitan Museum of Art</i>)	227
MAHOGANY SOFA. Early Nineteenth Century. MADE IN BALTIMORE. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	229
WAYSIDE INN PARLOR. SUDBURY, MASSACHUSETTS. (<i>Courtesy of Mr. Henry Ford</i>)	232
DUNCAN PHYFE MAHOGANY SOFA. Early Nineteenth Century. (<i>Courtesy of the Anderson Galleries</i>)	233
MARYLAND COLONIAL HALL FROM CALVERT COUNTY. Seventeenth Century. (<i>Courtesy of the Baltimore Museum of Art</i>)	235

	PAGE
PILLAR-AND-CLAW CARD-TABLE. Early Nineteenth Century. MADE IN BALTIMORE. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	237
NEW YORK COLONIAL PARLOR. Eighteenth Century. (<i>Courtesy of the Van Cortlandt Museum, New York Colonial Dames</i>)	239
DUNCAN PHYFE MAHOGANY CARD-TABLE. (<i>Courtesy of the Anderson Galleries</i>)	242
ENGLISH CLOCK BY WILLIAM HILL IN BLUE LACQUER CASE. (<i>Courtesy of Messrs. W. & J. Sloane</i>)	247
CLOCK MADE BY CHANDLER & HOLLOWAY OF BALTIMORE. (<i>Courtesy of Mrs. Richard Morse Hodge</i>)	249
GENOA CUT VELVET. CLARET AND GREEN ON CREAM GROUND. LEVERHULME COLLECTION. (<i>Courtesy of the Anderson Galleries</i>)	260
SILK BROCADE. FRENCH. (<i>Courtesy of the Metropolitan Museum of Art</i>)	262
CHINTZ. ENGLISH BALLOON ASCENSION. PRINTED IN BROWN. Late Eighteenth Century. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	264
TOILE DE JOUY. "LES PLAISIRS CHAMPÊTRES," BY HUET. PRINTED IN MULBERRY. Eighteenth Century. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	267
CHINTZ. TREATY OF WILLIAM PENN. PRINTED IN RED AND WHITE. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	269
CREWEL WORK English Seventeenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	270
DINANDERIE, EWER, KNIGHT ON HORSEBACK. FLEMISH. Fourteenth Century. OWNED BY MR. PHILIP LEHMAN. (<i>Courtesy of Duveen</i>)	274
DINANDERIE, WATERVESSEL OR COQUEMAR, IN FORM OF A GRIFFIN. FLEMISH. Twelfth Century. OWNED BY SIR JOSEPH DUVEEN. (<i>Courtesy of Duveen</i>)	275
BRASS HANDLES AND KEY-PLATES. AMERICAN. Seventeenth, Eighteenth and Nineteenth Centuries. (<i>Courtesy of the Metropolitan Museum of Art</i>)	279
AMERICAN PEWTER. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>).	281
AMERICAN PEWTER. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>).	282
FRENCH PEWTER. (<i>Courtesy of Mrs. Ehrich</i>)	285
SHEFFIELD PLATE SALVERS. (<i>Courtesy of the Metropolitan Museum of Art</i>)	286
CHIPPENDALE CHAIRS. GOTHIC. AMERICAN MADE. (<i>Courtesy of the Anderson Galleries</i>)	288
AMERICAN DESK. MAHOGANY. Eighteenth Century. SOLD FOR \$2,100. (<i>Courtesy of the Anderson Galleries</i>)	290
CHINTZ. "APOTHEOSIS OF WASHINGTON." FRENCH. Eighteenth Century. (<i>Courtesy of the Metropolitan Museum of Art</i>)	294
WIG-STAND. ERNST COLLECTION. (<i>Courtesy of the American Art Galleries</i>)	304

ISPAHAN RUG. Sixteenth Century. FROM THE BRAGANZA PALACE, LISBON. BENGUIAT COLLECTION. SOLD FOR \$78,000. (<i>Courtesy of the American Art Galleries</i>)	305
COROT, LES BAIGNEUSES DES ÎLES BORROMÉES. BILLINGS COLLECTION. SOLD FOR \$50,000. (<i>Courtesy of the American Art Galleries</i>)	308
AMERICAN TEA-POT MADE BY BENJAMIN BURT AND AMERICAN TEA-POT MADE BY JOSIAH AUSTIN. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	312
AMERICAN TEA-POT MADE BY PAUL REVERE. GARVAN COLLECTION. (<i>Courtesy of Mr. Francis P. Garvan</i>)	313
ADAM SIDE-TABLE (TOP). PAINTED BY ANGELICA KAUFFMAN. DATE 1780. LEVERHULME COLLECTION. (<i>Courtesy of the Anderson Galleries</i>)	316
ADAM SIDE-TABLE (SEMI-CIRCULAR). PAINTED BY ANGELICA KAUFFMAN. DATE 1780. LEVERHULME COLLECTION. (Top on page 316) (<i>Courtesy of the Anderson Galleries</i>)	317
FAÏENCE DE SAINT-PORCHAIRE. EWER. Sixteenth Century. ROTHSCHILD COLLECTION. (<i>Courtesy of Duveen</i>)	319

THE COLLECTING OF ANTIQUES

THE COLLECTING OF ANTIQUES

CHAPTER I

CHINA

ALL COLLECTORS are enthusiasts, but the most enthusiastic of all are the china-collectors. Every other class of Decorative Art can be enjoyed in the everyday world; but china is a world of its own. Into this strange, beguiling, dream-like realm the china-lover is transported. It is a place very real indeed, to those who have imagination,—a place of gleaming surfaces; a place of rich, deep, lustrous, and also delicate colors; a place of tea-houses with lattice-screens; of pagodas with turned-up roofs; of flowering peach trees and trees with fountain-like foliage; of neat, little gardens and bright meadows; of gorgeous flowers of impossible color and form; of angry seas and gently, gliding streams; of oceans peppered with islands, where two persons appear to live happily “on nothing a year;” of fantastic birds with long tails and crested top-knots; of swirling dragons with knobby claws and rolling eyes; and of rivers thickly sprinkled with tiny, fairy boats.

The inhabitants are slim ladies with flowing robes and the most flexible of waists and necks; solemn mandarins drinking tea, fanning themselves, or reciting poetry; emblems of good luck and happiness; shepherds and shepherdesses; actors and actresses; players of flute and pipe; airy dancers and mountebanks; court ladies and their gallant adorers; debonair popes in robes beflowered with large, purple roses; fat and good-natured Uncle Tobys; birds, butterflies, dragon-flies, insects, and animals of many kinds; and grotesque monsters from the regions of nightmare.

Tea-Cup Land, as we might appropriately call it—flowery, fantastic and so delightfully impossible—is a familiar realm to persons who happen to possess even a few fine pieces of porcelain. To those who have inherited a real collection, or who have gathered one through their own efforts, it is an imaginative Pleasure Ground, a kind of Lotus Land, where, having once entered, they dwell forevermore.

The charming little *fantasie* that Charles Lamb wrote of this enchanting region expresses the feelings of all true china-collectors: "When I go to any great house I inquire for the china-closet, next for the picture-gallery. I love the little figures on china pieces. I love the men with women's faces and the women with, if possible, still more womanish expressions. Here is a young and courtly mandarin



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Dresden Cup and Saucer, Eighteenth Century

handing the tea to a lady from a salver two miles off! See how distance seems to set off respect! And here the same lady, or another—for likeness is identity on tea-cups—is stepping into a little, fairy boat, moored on the hither side of this calm, garden river, with a dainty mincing foot, which, in a right angle (as angles go in our world) must infallibly land her in the midst of a flowery mead, a furlong off on the other side of the same strange stream. Further or near I see houses, trees, and pagodas dancing! And now just look at that little Chinese waiter holding an umbrella big enough for a bed-tester over the head of that pretty, insipid, half Madonna-ish chit of a lady in that very summer house."

A very little suffices to send one embarking in an enchanted shallop for Tea-Cup Land. One little plate, one little tea-cup and saucer, one

green parrot of brilliant glaze, one shepherdess in a bosky dell, one flute-player in gaily-striped costume, one cauliflower tea-pot, or one pert rabbit is quite enough. Your fancy is engaged; your eyes are charmed;—and off you go! You instantly become a denizen of the Porcelain World, where you soon learn to delight in those splendid apple-greens, those rich canary-yellows, those delicate old roses, those



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Dresden Cup and Saucer. Eighteenth Century

soft lilacs, those strange brownish-purple puces, those blues, deep or pale, those brilliant vermilion, those glowing clarets, and those dark iron-rusts and those handsome reds. You soon learn to rejoice in that vitreous, lustrous glaze through which you see these glorious colors; and your taste becomes tuned to queer shapes and to the fantastic decorations exhibited upon their shining surfaces.

The development of a china-collector is very often gradual. Perhaps the collector may begin with a few pieces inherited from an ancestor: a set of Spode cups and saucers with their cheerful, pink roses and wide, gilt bands; a cream-colored, salt-glaze Leeds platter, or a melon-shaped dish; a Whieldon cauliflower tea-pot, with white body and brilliant dark green glaze; a Lowestoft punch-bowl, or set of dishes, bearing the family coat-of-arms; a dinner service of dark blue Canton china with the famous "Willow Pattern;" one or two specimens of "transfer-

printed" china, with pictures of landscapes, mythological scenes, or classical groups after Angelica Kauffman, Cipriani, Bartolozzi, or Cosway; a Chelsea or a Bow figurine; a few Sèvres tea-cups; a Dresden service; or a plate or two of dark blue Staffordshire, depicting American scenery, or events.

To the sentimental appeal of such treasures something else is soon added,—interest in the piece itself; and its charm soon captures the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Plate. Ch'ien Lung

artistic sense of its owner; and then his appreciation of porcelain begins. Perhaps the idea comes to complete the set—no matter how long it may take to do this—and in the search for similar objects, other lovely specimens come to light. Some of these are purchased, and then more of the latter are desired; and so it goes. The amateur-collector now begins to be a collector in earnest: his taste is enlarged; his knowledge is increased; and he makes a study of the subject. Presently he meets

other sympathetic collectors and compares notes; and finally, when he has acquired a large enough collection, he studies the problem of arranging and displaying it to the best advantage.

If he is methodical, he will make a card-catalogue of all his possessions and write down all the particular information he has regarding each piece in his collection. And all the time he passes to-and-fro from that flowery, fantastic and so delightfully impossible Tea-Cup Land, leaving the prosaic everyday world for happy hours amid strange gardens, bright little rivers, huge, glowing flowers, phoenix-like birds, roaring dragons, rolling, scrolling clouds, and tea-houses with inverted roofs shaded by peach and willow trees. No other collector has such a world to retire into.

Every thing about china is fascinating,—and fascinating is the only word to use for it.

The story of the introduction of porcelain into Europe is a romance.

First, the reports of the early voyagers in the Sixteenth Century and before; then the importations in the great Portuguese carracks, docking at Lisbon, which became the mart whence lacquer, porcelain, and other Oriental wares were distributed throughout Europe after the Portuguese navigators had found the route to the Far East around the Cape of Good Hope. Then the success of the Dutch navigators and the establishment of the Dutch East India Company, with the result that Amsterdam supplanted Lisbon, and, recognized as the headquarters for distribution of Oriental ceramics, attracted buyers from all parts of Europe to her "East India Stores."

Then comes the establishment of the English East India Company and competition with the Dutch; then comes the beginning of the craze for porcelain (which was to be found in every well-to-do Dutch home in great quantity); and then comes the manufacture of pottery by the Dutch in imitation of Oriental products. Next comes the—again I must use the word—fascinating story of the spread of the Chinamania in England, greatly stimulated by William and Mary, who set the royal stamp of approval on contemporary taste and made London as much of an Eastern bazaar as Amsterdam.

Literature is full of allusions to the London china-shops, where fops and curio-hunters, statesmen, generals, fashionable ladies, artists, and *litterati* went into raptures over a tea-pot, an egg-shell cup and saucer, a grotesque "pagod," or those treasures which, a century later, Mrs. Malaprop called "articles of bigotry and virtue."

Porcelain appeared everywhere. It was the chief adornment and decoration of rooms; and it was a feature in every room, even in the boudoir and dressing-room.

If you will take the pains to look through the designs of Daniel Marot, William's chief architect and designer, whom he took to Eng-



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Plate. K'ang Hsi

land on becoming King, you will see many rooms which show the limit to which porcelain could be used as a decorative feature. Vases of different shapes and sizes stand on the ledges above the doors and ornament the cornices, while the walls are simply lined with brackets to support vases and other ornaments. Shelves in tiers fill the corners of the room and the chimney-piece often shows an arrangement of brackets and tiered shelves that support hundreds of cups, saucers, pots, bowls, bottles, and vases. In one case three hundred pieces of porcelain can be counted on the chimney-piece and hearth alone. This was not an exception, for the style actually existed in Holland, as we learn from a Dutch poet, who sings "Of the Porcelain Room:"

"His whole house, even his small parlor,
Shone like a diamond—a thousand small cups
Decorated this parlor: how many Japanese figures (dolls)
Of amber, sea-coral and pink mother-of-pearl
Filled the big room!"



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Wedgwood Sugar-bowl

The china craze increased until it became a mania. In 1711 Addison said:

"The very sound of a Lady's Library gave me a great curiosity to see it; and as it was some time before the Lady came to me, I had an opportunity of turning over a great many of her Books, which were ranged together in very beautiful Order. At the End of her Folios (which were very finely bound and gilt) were great jars of China, placed one above another in a very noble piece of Architecture. The Quartos were separated from the Octavos

by a Pile of smaller Vessels which rose in a delightful Pyramid. The Octavos were bounded by Ten dishes of all Shapes, Colors and Sizes,

which were so disposed on a wooden Frame, that they looked like one continued Pillar indented with the finest Strokes of Sculpture and stained with the greatest Variety of Dyes. That Part of the Library which was designed for the Reception of Plays and pamphlets and other loose Papers, was inclosed in a kind of Square consisting of one of the prettiest grotesque Works that I ever saw and made up of Scaramouches, Lions, Monkies, Mandarines, Trees, Shells, and a thousand odd Figures in Chinaware."

When Addison wrote so delightfully one of the most flattering compliments that could be paid to a lady was that she could remain "Mistress of herself though china fall."

Benjamin Franklin happened to be in London at the height of the Chinamania in Georgian days when Horace Walpole was making his marvellous collection at *Strawberry Hill* and Hogarth had painted his pictures, *Taste in High Life*, where the connoisseur is gloating over a tiny tea-cup, and *Marriage à la Mode*, in one of which pictures the young wife returns home with a negro page carrying a basket of porcelain monsters, or "pagods" as they were called, which she has just purchased.

Our great American diplomat and scientist, who had so many and such varied tastes and interests, fell a prey to the china craze. Can we not picture the "Philadelphia Quaker," a most conspicuous figure in his brown coat, his unpowdered head, his fur cap, and his heavy, buckled shoes, stopping before the windows of the London shops and peering through his spectacles at the fine displays of china?

What collector of the present day would not be thrilled to receive



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Wedgwood Coffee-pot

such a selection of typical English pieces as he sent to Mrs. Franklin in 1758, so that his Philadelphia home should have choice specimens of the most fashionable china of the hour?

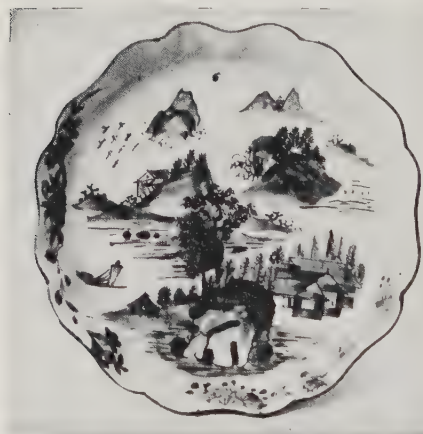
The letter that accompanied it read:

"I send you by Captain Budden a large case and a small box containing some English china, viz. melons and leaves for a desert of fruit and cream or the like; a bowl remarkable for the neatness of the figures, made at Bow, near this city; some coffee-cups of the same; and a Worcester bowl, ordinary. To show the difference of workmanship, there is something from all the china-workers of England, and one old true China bowl, mended, of an odd color."

Here, then, is a hint for a beginner-collector. Why not follow Dr. Franklin's example and gather choice specimens from "all the china-workers of England"?

Yet this is a "very large order."

A characteristic and exhaustive collection of Spode, for example, with all the patterns and shapes, during and since Franklin's time, would fill many large rooms. Another devoted to Wedgwood would form a small-sized museum. Worcester, Leeds, Derby, Chelsea, Bow, Lowestoft and Bristol would each demand more space than a private house has to give; and the dark blue Staffordshire made for the American market would demand a building of its own.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Plate. Late Ming

Notwithstanding these difficulties, it is possible to represent the chief potteries and potters by characteristic examples.

Another interesting way is to concentrate on one group, such as Leeds, or Chelsea, or Worcester; or, if preferred, to specialize still more and select one class of Spode, or Wedgwood, or a certain period of Chelsea, or Worcester, and so on. There are also collectors of Chelsea statuettes; of Staffordshire animals; of Toby Jugs; of Whieldon cats;

and of Rockingham sheep. Indeed, almost any one subject is capable of being developed into an interesting collection.

PASTE AND GLAZE

A fine French *chef* will tell you that, notwithstanding all the various names, ingredients, and flavorings, there are only two kinds of soup: thick soup and thin soup.

Likewise, a china-collector will tell you that, notwithstanding all the various names, decorations, and colors, there are only two kinds of china: "hard paste" and "soft paste"; or, in other words, "true porcelain" (Chinese, Japanese, Meissen [Dresden], Plymouth, and Bristol); and "artificial porcelain" (Sèvres, Bow, Chelsea, Worcester, Derby, Lowestoft, and all other English potteries except Plymouth, New Hall, and Bristol).

A connoisseur always looks first at the paste (the body, or dough, or kneaded clay) and then at the glaze (the vitreous composition that produces the translucent quality). And when the connoisseur talks to you about *biscuit*, just remember that *biscuit* is the paste after it has been baked and before it has been glazed.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Vase. K'ang Hsi Famille verte

The connoisseur will find in the paste bluish tints or greenish tints, or he will call it creamy white, and he will speak of frit and of fracture; and in examining the glaze he will call your attention to its richness, or its thinness, to the way it is spread, to the way it may collect in little blobs, which he will call "tears" or "moons," to its texture, to some almost invisible, black specks, to the fact that it is "crazed," and so on. To him all these technical details are much more important than the factory, or "fabrique," marks on the bottom of the piece.

You will find it very difficult to analyze the paste beneath the glaze and the decorations and very difficult to see any of the very delicate shades in the paste beneath the decoration; and it will also be difficult for you to see any difference between the paste and the glaze, let us say, of a Bow piece and the paste and the glaze of a Chelsea piece; yet the connoisseur will tell you that Bow paste is coarser and thicker than that of Chelsea and has a greenish tint; and that Bow glaze is creamy white and not so glossy as that of Chelsea and so thickly spread that it often collects in blobs, or "tears," or "moons." You will wonder at all this; and you will probably fail to see the greenish tint of the paste and the creamy white of the glaze, though you can get as far as the "tears", or "moons".

You will be greatly astonished and interested to note the way your collector-friend handles the plate, or cup and saucer, or statuette, or whatever the piece may be. You never thought of handling china in such a technical, experienced way. But in a few years you, too, will be airily holding a plate up to the light and talking about bluish and greenish tints and frit and fracture and "crazed" glaze; and some friend, who stands where you are standing to-day, will be admiring *your* familiarity with all the strange technique and nomenclature of Tea-Cup Land and *your* knowledge of porcelain, pottery, and potters.

Although we can penetrate much deeper into fantastic, flowery, and so delightfully impossible Tea-Cup Land by way of Oriental Ceramics, the outlying gardens, vales, and meads approached by way of English porcelain have much the same charm.

And there is a reason for this.

The imaginative decorations and the splendid colors had their origin in Chinese creations. Bow and Chelsea, the first of the English potteries, show Oriental influences. Bow, for example, used Chinese

and Japanese decorations; and the long-tailed bird that appears so often on Chelsea, Worcester, and other ware is frankly the Chinese mythological Fêng Huang.

BOW

CHINAMANIA was still raging in the reign of George II, who with his brother, the Duke of Cumberland, realizing that it would be wise to keep at home some of the money that was spent in foreign countries for porcelain, took the newly established Works of Bow and Chelsea under protection. Their connection with Saxony made it easy to procure for the English potteries models and workmen from the Dresden district, where Böttger had discovered the secret of making hard paste.

This is the reason why there is so much similarity between the productions of early Bow and Chelsea with Dresden. In fact, Chelsea was often called by contemporaries "the English Dresden." The buildings at Bow were modelled on those of Canton in China; and that explains why some of the Bow pieces are inscribed "made in New Canton".

Bow early acquired a reputation for statuettes; and every china-collector should have, at least, one good specimen. Bow figures resemble those of Chelsea so closely that it is often hard to tell the difference. The Bow colors are,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Bow "Bocage"

however, brighter than those of Chelsea and Bow figures are characterized by a long neck.

Bow was also famous for those leafy, little bowers in which small figures are grouped. These are known as "*bocages*," the name from *bousquet*, or *boschetto*, or, in the words of Milton, "bosky dell." They are smaller than the still more famous "*bocages*" of Chelsea.

Among the Bow figures that the collector should look for are *Kitty Clive as Mrs. Riot* in Garrick's farce of *Lethe*; the *Marquis of Granby*; *Britannia*; the *Pope*; *Spring*; *Summer*; *Autumn*; *Winter*; *Flora*; *Minerva* (two sizes); *Imperial Shepherd and Shepherdess*; *Cupid*; *Gentleman and Lady*; *Harlequin*, *Columbine*, and *Pierrot*; *Tambourine Player*; *Women with Swans*; *Squirrels*; *Buck and Doe*; and *Goats*.

CHELSEA

THE BEGINNER-COLLECTOR will probably be much confused with the resemblances and intertwined history of Bow, Chelsea, and Derby; especially as some pieces are described as Chelsea-Derby, which adds to the confusion. The trouble is all caused by the fact that William Duesbury, having made the Derby pottery (established in 1756) a success, purchased the Chelsea Works in 1769 and the Bow Works in 1776. The latter he removed at once to Derby; but he did not transport the Chelsea Works to Derby until 1784. During those fifteen years the productions, being under Duesbury's management, are referred to as "Chelsea-Derby" and "Derby-Chelsea."

Binns says very truly: "No English factory produced a greater variety of articles: simple articles of daily use for the table and for the boudoir; figures and statuettes both in white undecorated and richly colored and gilt in a wonderful variety; models of birds, beasts, fishes, and, lastly, costly and richly decorated vases, painted and gorgeously gilt."

Look at the paste and glaze. Chelsea is a soft paste of two kinds. In the earliest period it is creamy and translucent with globules called "moons;" in the later periods the paste was thinner, harder, whiter, more translucent, and without "moons." The glaze is soft, glossy, and thickly applied. The colors are very beautiful and claret borders are famous. Like Bow, Chelsea ware is heavy to handle. Like Bow, too,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chelsea Birds

Chelsea decorations were first copied from Oriental and Continental sources and were enamelled over the glaze.

Collectors of Chelsea like to have a jug of the *Goat-and-Bee* pattern, and the famous statuette of the *Nurse*. Chelsea figures appeared about 1750. They have always been admired and prized by collectors. Horace Walpole had a fine collection of them at *Strawberry Hill*. Many of the figures were modelled by the famous French sculptor, Louis François



COURTESY OF THE ART INSTITUTE OF CHICAGO

Chelsea Rabbit

Roubiliac (1695-1762). The superior finish is due to the application of a wet brush instead of a knife to trim the figure before it was fired. One curious thing about a Chelsea figure is that the scroll stand is a part of the figure, and not a separate piece. Among the figures that collectors try to secure are: *George II*; *Field Marshal Conway*; *Anne Seymour Damer* (to whom *Strawberry Hill* was left); *Madonna and Child Standing on a Globe*; *Map-Seller*; *Cobbler and Wife Singing*; *Monkeys Playing Various Instruments*; *Europe and Asia*; *Africa and America*; *Perseus and Andromeda*; *Thames Waterman*; and the *Five*

Senses (five pieces); *Shakespeare*; *Milton*; *Sir Isaac Newton*; *Kitty Clive*; *John Wilkes*; *Peg Woffington*; *David Garrick as Tancred*; *Welsh Tailor and Wife on Goats*; *Una and the Lion*; *Apollo and the Nine Muses*; *Britannia*; *Jason and Medea*; *George III leaning on Atlas*; *William Pitt with Indian Woman representing America*; *Mrs. Cibber as Vivandière*; and *Sailor and Girl* supposed to be



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chelsea Birds

the famous actor and actress, Woodward and Miss Nancy Dawson.

One of the most famous Chelsea "bocages" is *The Music Lesson*, where, in a bower of flowering white hawthorn, an exquisitely modelled shepherd is teaching a shepherdess to play a pipe. His arm is around her neck and a lamb is in her lap. Other lambs are grouped around the pair. Collectors also search for *Time Clipping the Wings of Cupid* and for birds and animals. Sometimes the birds are mounted on a stump or the branch of a tree and there are brown owls, white swans, yellow canaries, green parrots, pigeons, cocks, hens, bluetits, hawks, geese, and ducks. Animals include rabbits, dogs, goats, zebras, and lions.

DERBY

DERBY is famous for its figures and still more for its colors. Experts consider that Derby surpasses all the other English Works in the beauty and range of its colors. Some connoisseurs consider the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Derby Plates and Dish

beautiful apple-green Derby's loveliest tint. Others prefer the exquisite canary-yellow, which the best artists at Derby used to love as a background for their flowers and other decorations. Pale lavender was

another Derby background, especially for trees, birds, and figures etched in gold. Buff, brown, and black were also used for backgrounds.

Other collectors will tell you that of all shades they prefer the Derby reds—the deep claret, the brilliant orange, the coral, and the faded old rose, the latter almost as soft as velvet; and again other collectors



Charles I



Henrietta Maria

Derby Figures

COURTESY OF THE METROPOLITAN MUSEUM OF ART

will call your attention to the Derby blues ranging from *lapis-lazuli* to pale turquoise, and to a cobalt that suggests the *bleu du roi* of Sèvres.

“Derby gold” is unrivalled. It is said honey was one of the ingredients that produced the beautiful hue and splendid lustre. Gold was often used as a background for flowers.

Of the Derby figures Solon, the great authority, says: “They show a degree of excellence unapproached by any kindred productions. The

artists who supplied the models worked usually from pictures, or engravings, in vogue at the moment. Consequently, none of their subjects exhibit much invention or originality. It is the careful execution of each copy and particularly the waxen and mellow appearance of the paste that constitutes their chief merit. A successful model was made in three sizes: the corresponding number 1-2-3 is found scratched in the paste under the article. The capital B, which sometimes accompanies the private mark of the maker, stands for Biscuit and means that the piece was not to be enamelled: it is sometimes mistaken for a Bow mark."

Many of the finest workmen of the day were employed at Derby and many of the finest designers and painters. The most celebrated of all floral painters, William Billingsley, is also identified with Derby.

William Billingsley, one of the best of all flower-painters on china, had a style in advance of what was then fashionable in England. He was also the inventor of those two most beautiful porcelains known as Pinxton and Nantgarw. Billingsley (he called himself Beeley) was born in Derby in 1758 and in 1774 was apprenticed to Duesbury at the Derby Works, where he painted china for twenty-two years. He left Derby in 1796 and established the Pinxton Works with John Coke, left Pinxton in 1800 and decorated porcelain at Mansfield, Torksey, and Worcester. In 1811 he established the Nantgarw Works; then he painted at the Cambrian Pottery at Swansea in 1814; returned to Nantgarw in 1817; and sold his recipes and moulds in 1819 and entered the employ of J. Rose at Coalport. He died in 1828.

"In our days," William Bemrose writes, "there is much of the flower-painting attributed to Billingsley by collectors and dealers, and exhibited under his name in museums, that is not worthy of his brush. His painting has a fatty, soft glaze look when compared with that of his contemporaries; his grouping is good and he often threw out from his bouquets long, delicately-painted sprays. He also painted his flowers in truer perspective by an effective treatment of shadows; his coloring is more delicate than that of most other artists—he was fond of yellow and puce, and often introduced white flowers. His leaves are generally dark and but slightly veined and outlined and are painted with greater freedom and want of detail when compared with his flowers. Billingsley introduced what is called the 'wiping-out

system'; that is, in painting a flower it was colored with one shade. The required lighter shades were then obtained by wiping-out with a colorless brush; the effect thus became much more delicate and soft in appearance than could be obtained by the painting-up process. The difference in the two methods will be readily noticed on comparing an old flower-piece of Chelsea porcelain with one of Billingsley's painting."

In uniting the three big factories—Bow, Chelsea, and Derby—William Duesbury made Derby the most productive English pottery of its day.

What is known as "brown Derby Japan Ware," with the sprawling red and blue pattern imitating Japanese wares sent from Imari, dates from a late period and was invented by William Kean, who, with Duesbury's grandson, became manager. The Derby Works closed in 1848.



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chelsea-Derby Plate

WORCESTER

IT is extremely difficult for the novice to tell the differences in many cases between Worcester and the productions of Bow, Chelsea, and Derby. Many of the same patterns were used and many artists from Bow and Chelsea also worked at Worcester. To learn all the different styles of decoration requires long study.

The great time at Worcester was the Dr. Wall period. Worcester was founded in 1751 by Dr. John Wall, who managed the factory

until his death in 1776. There was at this time a fine use of blue and white; a use of dark blue in bands, borders, sprigs, and flowers; and beautifully executed gilding. The background colors were a deep claret, a peacock blue, an apple green, and the famous "fish scale blue" and "powdered blue."

Every design of the day was appropriated at Worcester. Binns



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Worcester: Bowl and Jar; Golden Trellis

mentions "the lovely exotic birds, those gorgeous ornithological fantasies of the imaginative painter, impossible but quite beautiful; those vary in style and were evidently the work of more than one artist. Quaint posies of old-fashioned flowers—chrysanthemums, roses, carnations (generally striped) and picotees, the sweet blue nemophila and the dainty auricula in colors soft and harmonious, always pleasing and without a jarring note; curious old landscapes in more than doubtful perspective, generally framed in turquoise husk borders shaded with black and gilt; rich and luscious looking fruit; butterflies and insects, occasionally animals, and apart from the Chinese style, mostly rare figures."

Worcester was also famous for the gold tracery thrown over dark

blue, green, or claret, or other ground color, making a bright, gay, trellis-like effect.

Worcester was one of the first to use transfer-printing and used this *over the glaze*. Bat-printing (stipple engraving applied to the porcelain by bats of glue) was also a feature at Worcester after the French-Chinese style had given way to the Neo-Classic. The designs then



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Worcester: Plate

were chiefly from engravings of Bartolozzi and Cipriani after Angelica Kauffman and other painters of the day.

Three different kinds of paste were used at Worcester and the glazes vary almost as much as the body. Here, then, is plenty of study for the beginner.

LEEDS

EVERY collector of English ceramics endeavors to secure a few typical pieces of Leeds. There are, indeed, collectors who specialize in Leeds-ware. This was shipped in great quantity to America; and, therefore, a considerable amount of Leeds still exists in old American families and frequently comes into the hands of dealers and into

auction-rooms. The Leeds Works were founded in 1750 by two brothers named Green. In 1775 the firm became Humble, Green, and Company, and about 1783 Hartley, Greens & Co. The Works ceased to exist about 1778.

Leeds was especially noted for its Cream-ware, which rivalled that made by Wedgwood and which under the name of "Queen's-Ware" had become so popular. Many potteries tried to imitate it, and Leeds was the most successful. Leeds Cream-ware—all collectors try to have



Leeds Lustre Tea-Service

GARVAN COLLECTION

at least one piece—is of a pure, rich cream color with a remarkably hard and glossy glaze, and very thick, in this respect differing from Wedgwood's, which is extremely thin. This glaze has also a delicate and peculiar tinge, acquired, it is said, by the use of arsenic. Leeds Cream-ware is also of an extraordinary lightness in weight. The characteristic decoration is a perforation, or piercing, in geometrical patterns of a lace-like delicacy.

Every known article was made in this delicate Cream-ware. There were complete dinner-services, tea-services and dessert-services, fruit-baskets, complicated centre-pieces, coffee-pots, flower-vases,

candlesticks, and candelabra. Dishes shaped like a melon with twisted leaf for the handle and flower vases of five holders, called "quintals," were among the favorite small pieces.

In addition to the plain Cream-ware, Leeds made black transfer-printed on Cream-ware; ware decorated with color; lustre, agate, and tortoiseshell; black Egyptian; blue-printed ware; figures, busts, and puzzle jugs. Much of the Leeds pottery was decorated with enamel colors—lilac, yellow, green, red, and tan. Chinese figures, Dutch landscapes, flowers, birds, and insects are all used for decoration. Leeds also made a "Willow Pattern." The Cream-ware and the black Egyptian wares were unmarked; the blue-printed was always marked. The marks used were the words Leeds Pottery, separated by a star, and Hartley, Greens & Co., varied in shape. Among the busts *John Wesley* was a favorite. Cows forming jugs, with twisted tail for the handle, were popular. A large red, or purplish rose, alone, or in conjunction with other flowers, a rose-knob on the lid of a teapot, and a double-twisted handle are characteristic features.

LOWESTOFT

THE WORD Lowestoft has a particular charm for Americans who associate it almost exclusively with what is now termed Chinese-Lowestoft, or Sino-Lowestoft. This is the kind decorated with coats-of-arms, crests, monograms, or initials, and surrounded by flowers, or floral borders. It was so universally used by our ancestors that whole sets are preserved in private homes and in public museums. Authorities agree that this armorial porcelain was made to order in China from sketches sent there by English and American families. Many such services were ordered through the East India Company, as letters and other documents prove.

"Porcelain was made in Lowestoft," writes an authority, "from about 1757 to 1802, when owing to the severe competition of the Staffordshire potteries the works were closed. By a curious coincidence in 1902, exactly a hundred years after the closing of the Works, a most remarkable and valuable find of quantities of fragments and moulds belonging to the factory was brought to light, when structural alterations were being carried out at Messrs. Morse and Wood's malt

kilns on the site of the old Lowestoft china-factory. Strangely enough, all reliable records concerning the undertaking seem to have perished



GARVAN COLLECTION

Chinese-Lowestoft Armorial Tea-Service

and up to this time no two authorities had been able to agree as to the nature of the wares produced. Some said that porcelain had never been made here, others averred that hard paste was manufactured, while there were people who believed that all the immense quantity of Chinese porcelain known for some obscure reason as Lowestoft was decorated in this town."



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Lowestoft Jug

Workmen from Bow and Worcester were employed at Lowestoft and copied the wares of these Works. The sand used at Lowestoft gives the glaze a rather dirty tinge, greenish some people

call it, bluish others call it. The bright pink, or puce, ribbon used as a decoration was also used at New Hall; and some of the Staffordshire potters also used a very characteristic decoration of Lowestoft, — a pink and a purple rose tied with a red ribbon and a border of red lines and dots.

Lowestoft made blue and white with Chinese patterns, among them a dragon borrowed from Worcester. Lowestoft also made a "Willow Pattern" in the "transfer-printed."

CAUGHLEY

CAUGHLEY's importance dates from the time that Thomas Turner, an engraver at the Worcester Works, took control of the "Salopian China Warehouse" and devoted himself to *blue printing under glaze*. Turner went to France and brought home some trained painters. China was made here in close imitation of Worcester and also Sevres. Chinese decoration was the favorite. Here were originated the famous "Willow Pattern" and the "Broseley Dragon," the "Willow" for dinner services and the "Dragon" for tea and coffee sets. Landscapes (Oriental in feeling), sprays of flowers, and birds were also favorite ornamentation, and gold borders were used. The paste is soft, white, and translucent, and resembles Worcester; and the glaze is bluish-white, thinly applied, and soft, like Worcester. Much of the ware is stamped "Salopian." There were several notable artists at Caughley. Robert Hancock was there, and Thomas Minton (who is said to have been responsible for the "Willow Pattern" and the "Broseley Dragon"), and the two flower-painters, Edward Withers and Thomas Fannell. In 1799 Thomas Turner sold the Caughley Works to John Rose of Coalport.

COALPORT

COALPORT owes its distinction to John Rose, an apprentice to Turner at Caughley and in business at Jackfield. Rose bought the Caughley works from Turner and took over the Nantgarw Works as well. Having all of Billingsley's recipes, Rose practically made Nantgarw also at Coalport. Rose died in 1841; but the business was continued until 1875. The Coalport paste is soft, white, and clear,

imitating Sèvres very closely. The glaze is white, glassy, and very pure. The favorite colors were "Mazarin blue," maroon, and apple-green and from Nantgarw were brought the lovely turquoise and the "Rose Pompadour." The designs were raised flowers, the famous "Chantilly Sprig" (cornflower) and the "Willow Pattern" and the "Broseley Dragon" from Caughley. Coalport imitated Sèvres, Dresden, Chelsea, Derby, Caughley, and Nantgarw. William Billingsley came here from Nantgarw and worked until his death in 1828.

PINXTON, NANTGARW, AND SWANSEA

THESE three factories are related because of their guiding spirit, William Billingsley, the famous wandering flower-painter, who worked so long at Derby. Billingsley left Derby and entered in 1796 a factory in Pinxton, East Derbyshire, that had been founded in 1795 by John Coxe. Billingsley stayed five years here and then went to Worcester, where he called himself "Beeley." Pinxton closed in 1812. The paste made at Pinxton resembled that made later at Nantgarw and Swansea (because of Billingsley) and the soft, white glaze was like Derby. For decorations the "Chantilly Sprig" was much used and medallions showing a landscape, or a country-seat. The main characteristic is the canary-yellow ground, *the only color ever used at Pinxton for background*. As all the decorators came from Derby (within walking distance of Pinxton), it is natural that the influence of Derby should be apparent.

Nantgarw (pronounced Nantgaru, or Nantgarrow) is ten miles north of Cardiff, which explains its Welsh name. On leaving Pinxton, Billingsley opened a factory here with his son-in-law, Samuel (or George) Walker, with only £250 for capital; but they were soon joined by another flower-painter, William Weston Young, and in 1811 were under way. They were persuaded to try their luck in Swansea in 1814; but returned to Nantgarw in 1817 and continued there until the factory closed in 1822, when Rose of Coalport bought the moulds. The paste is soft, white, and very translucent. It is enormously admired by potters and collectors. The glaze is white, glassy, very transparent, thick, and sometimes crazed in the firing. The productions were chiefly cups and saucers and other tableware and a few vases with

characteristics common with Swansea. Nantgarw decorations are beautiful: chiefly large flowers, although birds and fruits were also used. Owing to Billingsley's love for the rose, pink was a favorite hue at Nantgarw. Natural size roses, singly and in bouquets, and a big double rose are frequent; but there are also lovely tulips, lilies, and auriculas.

Burton says: "Collectors have shown such an appreciation for this porcelain that it has won a reputation far beyond its merits, so much so that it has received the unwelcome attentions of forgers even in France and Germany; and more reputed specimens are in existence after the lapse of a century than could possibly have been made there."

Swansea was similar to Nantgarw in paste and glaze. After Billingsley returned to Nantgarw the works continued until John Rose of Coalport bought them in 1822. Of course, Swansea shows Billingsley's beautiful roses and other flowers. *Stemless* flowers are seen in Swansea decorations, also insects, landscapes in color with floral borders, sprays of flowers scattered over the surface, embossed flowers and scrolls (generally left white), ornamented borders.

Billingsley and Walker went to Coalport, the last stop of these wandering potters and flower-painters. This relation of Billingsley to the four factories—for we may also add Derby—explains how difficult it is to identify china by the decoration. It is not improbable that Billingsley also painted flowers for Spode.

Arthur Hayden in *Spode* (London, 1925) says: "Josiah Spode produced his two-handled cups and stands with the same wet spongings of that wandering artist, who may have paid a visit to the Spode factory."



COURTESY OF THE METROPOLITAN MUSEUM OF ART
*Nantgarw Covered Boxel Painted
by Billingsley*

ROCKINGHAM

ROCKINGHAM, in Yorkshire, was worked by the Bramelds from 1820 to 1842. The name comes from Earl Fitzwilliam, the Marquis of Rockingham, who patronized the Works. The paste is white, pure, and



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chelsea Birds

resembles Coalport and Chamberlain's Worcester. The glaze is white, transparent, and hard to the touch. Under royal patronage at a period when taste was not at a very high level, this factory tried to be very elaborate. Heavy gilt borders and heavy gilt knobs and animals for handles and tops of covers are characteristic. It was also a fancy here

to decorate the inside of cups. Raised and colored flowers were used and gold sprigs. Small figures were also made (the Rockingham sheep are famous). The favorite colors were magenta, blue, and an imitation



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chelsea Birds

of Chinese *famille verte*. The technique is very fine. Rockingham is easy to identify because of the Brameld marks.

Rockingham seems to have failed owing to an attempt to please the King. "The Rockingham Works," says Arthur Hayden, "in 1830 set out to execute a splendid dessert service for William the Fourth without thought of expense. The result was financial embarrassment and the Works were closed after struggling on till 1842."

LONGTON HALL

LONGTON HALL is sometimes characterized as "the worst china made in England." This ware had a very short life. William Littler, son of a Burslem potter, started a factory about 1756. After two years he gave it up. The paste is soft and glassy, and the glaze is bluish-white and thick. A particular blue was made here (lighter than the Chelsea blue) and on it are to be seen scrolls or panels filled with exotic birds or flowers. A leaf pattern was also used. Littler experimented for hard paste.

LIVERPOOL

LIVERPOOL is "Delftware"; and its best known potters were Richard Chaffers, whose factory dates from 1752, and John Sadler, who claims to have been the discoverer in 1752 of transfer-printing on pottery and porcelain, a discovery also claimed for Robert Hancock. The probabilities are that both men caught the idea simultaneously. At all events, a great deal of undecorated ware was sent to Sadler and Green to print. There was also Seth Pennington, who made a specialty of punch-bowls, and Philip Christian, who had a name for tortoise-shell ware.



COURTESY OF THE WALPOLE GALLERIES

Liverpool Jug with American Ship Caroline

The Herculaneum Pottery was established by Richard Abbey in 1790 and was closed in 1841. Of the Herculaneum Works, Solon has this to say: "It is marked with the full name of the place,

sometimes accompanied with a crown, or an image of the Liver, the crest of the Liverpool borough. But it offers comparatively little interest for the historian, the potter or the artist. No special improve-

ment can be traced in connection with it. Its aim was chiefly to reproduce, not unsuccessfully, the work of Davenport and other Staffordshire potters of the decadent period."

Reid and Co. made blue-and-white Delftware.

Punch-bowls and puzzle-jugs seem to have been Liverpool's specialty and ships seem to have been the chief decoration, although portraits of celebrities run them very hard. Liverpool sent a great deal of ware to America and catered to the American trade with her jugs with transfer printed pictures in black, green, red, and mulberry, exhibiting famous naval-battles and portraits of Franklin, Washington, and Lafayette. These patriotic jugs are to-day eagerly collected.

To many persons Delftware is more associated with the Liverpool productions than with those of Holland. Liverpool ware must not be regarded as porcelain. "A certain suspicion should always be entertained whenever we meet with the word porcelain applied in ancient records to the work of the potter," warns Solon, who also emphasizes the fact that "the *faïence* of Delft was usually called porcelain," and notes "when Oriental ware was intended it was distinguished from the former by the word *true porcelain*," and that "the larger part of the painted Delftware made by the Liverpool potters went by the name of porcelain, however different its technical composition was from that of the English and Oriental china."

WILLOW CHINA

EVERYBODY has heard about "Willow China," or, to speak more properly, the "Willow Pattern;" and in many old families a piece or two has survived. Moreover, it is copied in common modern wares.

You will frequently hear persons arguing as to details in the picture, each claiming that the version with which he is familiar is the right one. The fact is there are many versions of the original Chinese design, which was introduced into England by Thomas Turner, who went from Worcester in 1772 to Caughley, in Shropshire and soon made his factory there prominent.

Turner made a specialty of Chinese designs in "*blue-under-glaze*;" and in 1780 he had Thomas Minton (who was an engraver before he

became a potter), engrave for him the "Willow Pattern," which became so famous. Minton's original copper-plate, worn to the thinness of paper, is still in existence, a treasured relic preserved at Coalport.

This Caughley "Willow Pattern" was introduced into Staffordshire by Josiah Spode in 1784; and it became so popular that nearly all the big potteries and individual potters made it with slight differences,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Dish. Canton. Early Nineteenth Century

particularly in the border of fret-work. We have in consequence versions by Spode, Wedgwood, Davenport, Adams, Clews, and others and versions from Swansea, Leeds, and elsewhere.

"Willow" is the most famous of all romances on china. It is the story of two faithful lovers, Chang and Koong-see, who deserve to rank with Aucassin and Nicolette,

although this is probably the first time their names have been associated.

Now look at the plate, while I try to make the ancient little story live again.

That magnificent house on the right of the plate, beneath (or beside in some versions) a few strange, exotic trees, was the home of a Mandarin, who had a beautiful young daughter named Koong-see. This Mandarin also had a secretary named Chang. Chang and Koong-see fell in love and frequently met in secret. When the Mandarin discovered the affair, he forbade Chang to come to the house on pain of death and he imprisoned his daughter in her apartments and built a high, wooden fence to the edge of the river. In every version on the china this fence is conspicuous.

Moreover, the Mandarin instantly betrothed Koong-see to a rich

Viceroy, named Ta-jin, and arranged for the marriage "when the peach-tree shall blossom in the spring."

Consequently Koong-see watched with great apprehension the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Spode Willow Pattern

budding of the peach-tree, which grew near her window. In some versions you can see this peach-tree.

One day Koong-see found floating on the waves a cocoanut shell, in which Chang had concealed a verse to Koong-see telling her that he intended to commit suicide. Koong-see's answer was: "The fruit you prize must be gathered when the willow-blossom is drooping on

the bough," which was Koong-see's pretty Chinese way of asking Chang to come for her at the wedding.

The Mandarin now brought Koong-see a box of jewels from Ta-jin, who soon arrived with his suite. The nuptial ceremonies began and during the excitement Chang slipped into the house and eloped with Koong-see, "the willow-blossom that was drooping on the bough."



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chinese Willow Plate. Ch'ien Lung

As the lovers were crossing the bridge under the willow-tree, the furious Mandarin overtook them; and you can see these three figures on the bridge: Koong-see carrying a distaff (emblem of virginity); Chang carrying Ta-jin's box of jewels; and the Mandarin carrying a whip.

At the end of the bridge you will note a little house, rather humble.

It belonged to one of Koong-see's servants. Here the lovers found refuge and were solemnly married.

The Mandarin now offered a reward for the return of his daughter and the capture of Chang. Soldiers stormed the little house; but Chang managed to jump out of a window and return with a boat, into which Koong-see jumped; and the rushing tide of the Yangtse Kiang kindly bore the lovers far away.

The next thing we observe on the plate is an island, with some trees and a pretty house upon it. That was Chang's private property, purchased with Ta-jin's jewels. Here the lovers settled and built the house with their own hands. It does them credit, for the architecture is good.



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chinese Tea-pot. Willow Pattern

Chang cultivated his island and prospered. He should have let well enough alone; but he wrote a book.

There are perils in literature!

This book attracted Ta-jin's notice.

Ta-jin vowed revenge—ha! ha! Had not Chang stolen his bride and, worse still, his jewels!

Ta-jin now sailed for the far-away island—far away as distance is expressed in Tea-Cup Land—attacked the place and killed Chang. Koong-see, in despair, set fire to the house, and perished in the flames.

Last, but not least, please note the two doves at the top of the plate, gazing into each other's eyes. These doves are Chang and Koong-see, changed into the emblems of constancy by the pitying gods.

In so many, many stories the pitying gods do this kind of thing at the end. If only they would use their pity earlier in the game of life!

In the original Chinese design the Mandarin's house was copied from a very famous tea-house in Shanghai; but the English designers changed this to suit themselves. You can see this Shanghai tea-house, with its inverted, umbrella-like roof, turned up in so many fascinating, pagoda-like points, on the Old Blue Canton china.

TOBY JUGS

THE other day a friend asked me what a Toby Jug was.

And instead of replying satisfactorily and definitely, I exclaimed in astonishment:

"Oh, don't you know what a Toby Jug is?"

"I do not," he answered, "please tell me."

So here is what I told him.

A Toby Jug is a grotesque piece of old Staffordshire made in the days when English life was hale and hearty and when Laurence Sterne's *Tristram Shandy* was being read by everybody and when everybody in consequence knew "my Uncle Toby". In the latter's honor and likeness the Toby Jug was made to hold a foaming draught of English ale, or dark beer, such as "my Uncle Toby" would enjoy as he smoked his pipe and looked fondly upon the map of Namur. Uncle Toby on the jug was well modelled and appeared in his proper costume: his coat with immense pockets, his hat with the large cockade,

his good-natured face, his glass of wine, or his mug of ale, and his long-stemmed pipe—"my Uncle Toby" to the life!

All the Staffordshire potters made Toby Jugs,—Whieldon, Spode, Ralph Wood, Enoch Wood, J. Voyez, W. Rockingham, Copeland and Garrett, and John Asprey, who is said to have been the one who thought of the idea. And it was a happy idea whoever thought of this



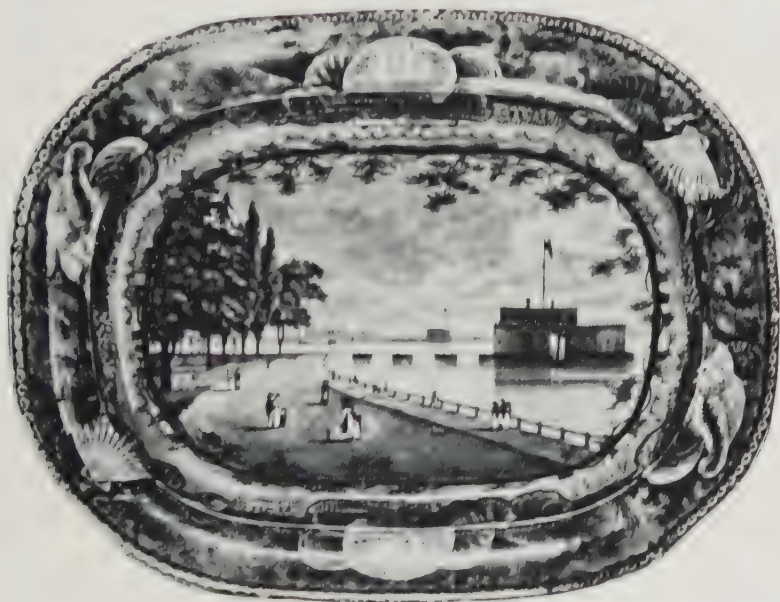
COURTESY OF THE AMERICAN ART GALLERIES

Old Blue Staffordshire Platter. New York from Weehawk

quaint, humorous figure representing the popular hero of contemporary literature, one of the "big sellers" of the Eighteenth Century; for the Toby Jug can only be matched in popularity with the "Willow Pattern."

It is not an easy matter now to get a good Toby Jug, for nearly every fine specimen is in the hands of a collector; and when a good one comes into the market, it is quickly snapped up. After a time—and not such a long time, either—other eccentric figures were selected, in place of genial Uncle Toby, but the name persisted, so no matter what the subjects are they are all called Toby Jugs. For instance, there is *Lord Howe*, with red coat, purple waistcoat, and white trousers seated on a

chest; there is *Lord Nelson*, in a blue, naval uniform standing on a green base, with a nice loop handle at his back; there is the *Squire*, seated with pipe and jug; there is *John Bull*; there is *Falstaff*; there is the *Brigand*; there is the *Convict* in yellow stripes; there is *Hearty Good Fellow* in yellow breeches, blue coat, and striped waistcoat; there is the *Innkeeper*, a seated figure with jug in hand; there is *Joan* in brown



COURTESY OF THE AMERICAN ART GALLERIES

Old Blue Staffordshire Platter. Castle Garden from the Battery

bodice and yellow apron; there is a *Sailor* dressed in blue; and there is a *Watchman* in long, gray coat and black hat with lantern in hand; and so on.

Such is the Toby Jug!

STAFFORDSHIRE

TO MANY persons Staffordshire pottery means exclusively "Old Blue Staffordshire" decorated with American scenes, or buildings, surrounded by a border of flowers, or shells, or some other design; but the word should never be used unless qualified with "Old

Blue," because the greater amount of English pottery and porcelain was made in Staffordshire. Here Wedgwood lived for instance, and, consequently, all of Wedgwood's various productions are Staffordshire; here the three Josiah Spodes lived, and consequently all the many Spode patterns are Staffordshire; and in Staffordshire lived also Thomas Whieldon, Thomas Astbury, Thomas Minton, Thomas Turner, and many others, as well as Enoch Wood, James Clews, Andrew Stevenson, and all those who made "Old Blue Staffordshire" for the American market.

Staffordshire, through which the river Trent flows, lies half way between Liverpool and London and contains the Five Towns—Stoke, Burslem, Longton, Hanley, and Tunstall described in Arnold Bennett's first novels. Everybody in England speaks familiarly of this district as "The Potteries;" and most of the people there have been potters for generations, their great, great grandfathers having worked for and with Wedgwood, Spode, or Whieldon, or some other potter of note.

However, anyone in the United States speaking of Staffordshire usually has in mind a dark blue plate, or platter, bearing an American scene.

Among the chief potters who made this American Blue Staffordshire were Enoch Wood (grandson of Aaron Wood), Andrew Stevenson, T. Mayer, James Clews, Joseph Stubbs, J. and W. Ridgway, Ralph Stevenson, and J. and J. Jackson. All of these men made characteristic borders. To know these borders is a great aid in identifying pieces.

Enoch Wood's chief border is the seashell; but he also used a scroll-medallion and a flower and foliage combination. The firm name was Enoch Wood & Co., Enoch Wood & Sons, E. Wood & Sons; and Wood & Cauldwell. These names were stamped, or impressed, on the back. Sometimes the name appears with a wreath and scroll, or an eagle and motto *E Pluribus Unum*. Andrew Stevenson used flower-wreaths and scrolls for his borders. Many of his American views were painted by W. G. Wall, whose name sometimes appears on the back.

James Clews used a number of borders. His *Hudson River Scenery* series has for its borders sprays of roses with parrots among them. These scenes, by the way, were painted by W. G. Wall and published in England in a volume entitled *The Hudson River Portfolio*; and it would be interesting for the collector of this type of Staffordshire to

search for a copy of this book. Bold flowers ornament the border of *The Landing of Lafayette* plate; and the plate known as *The States*, with a scalloped festoon bearing the names of fifteen States with the *President's House* in the centre, portrait of George Washington and a figure of *Liberty*, has a border of fruits and flowers. Clews made the three popular sets of *Dr. Syntax*, the *Don Quixote* and pictures by



COURTESY OF THE AMERICAN ART GALLERIES

Old Blue Staffordshire Plate. Park Theatre, New York

Sir David Wilkie. The mark of Clews is a crown enclosed in a circle and the inscription "Clews Warranted, Staffordshire."

Joseph Stubbs's border consists of scrolls, eagles, and flowers.

John and William Ridgway used a border of rose-leaves. The *Log Cabin* plate made for the Harrison campaign has a border of stars. William Ridgway used a lace border, or narrow lace. Ralph Stevenson signed R. S. and also R. S. W. and R. S. & W., standing for Ralph Stevenson and Williams. This firm used the oak-leaf and acorn border; a lace border; and also a wreath of vine-leaves.

T. Mayer of Stoke-upon-Trent had a border of trumpet-flowers.

J. and J. Jackson used a floral border and printed in other colors as well as blue.

PORTO BELLO

COLLECTORS of English pottery should try to get a specimen of the famous *Porto Bello* ware that was brought out by Thomas Astbury in Staffordshire, to commemorate the capture of Porto Bello in 1739. The ware is decorated with little ships in battle array; and it



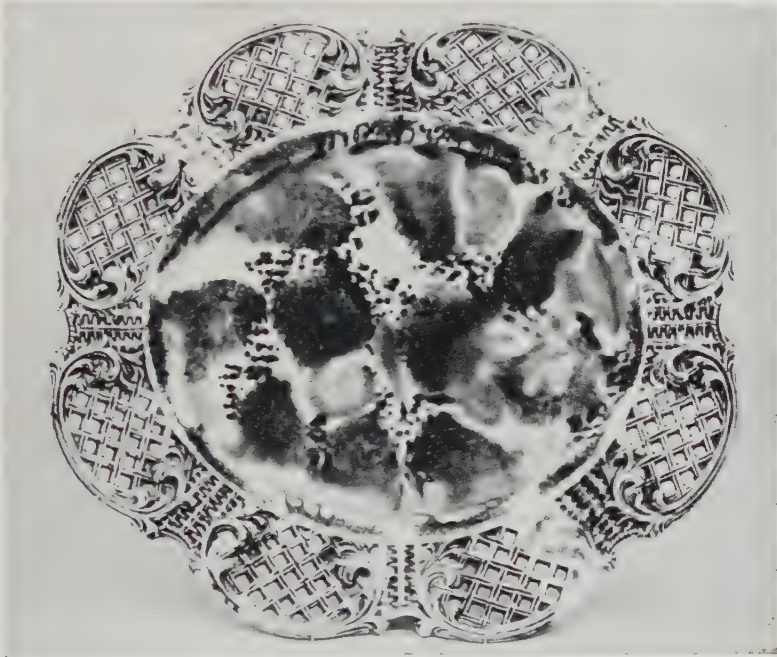
Porto Bello Bowl

COURTESY OF MR. R. T. HAINES HALSEY

was advertised for many years in the contemporary New York newspapers. Admiral Vernon was a great hero in this country as well as in England. Lawrence Washington, who served with him in that siege of Cartagena, named the Washington home on the Potomac, *Mount Vernon*, in his honor.

The specimen is given here by the courtesy of its owner, Mr. R. T. H. Halsey, who says in *The Homes of our Ancestors*: "The shapely

and quaintly modelled embossments on the bowl are triumphs of the potter's art. They depict the semi-circular harbor, defended by the lofty castles, Gloria and St. Jeronimo, and a land-battery on a promontory in the harbor, beyond which the Spanish gunboats are hiding. The six ships under full sail are in evidence, also the doughty hero in the foreground of the conventionalized plan of the harbor. The other side of the bowl contains in shapely cut letters, also in relief, the whole



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Whieldon Mottled Platter

story: 'The British Glory reviv'd by Admiral Vernon He took Porto Bello with Six Ships only, Nov ye 23, 1739''

WHIELDON

THE AMERICAN newspapers also advertise between the dates of 1740 and 1780 "agate," "clouded," "tortoiseshell," "mottled," "pineapple," "quilted" and "cauliflower," wares. These were for the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

*Cauliflower and Pineapple Tea-pots, Whieldon
and Wedgwood*

most part made by Thomas Whieldon, a contemporary of Astbury.

Whieldon's pieces now bring large sums in the auction-room and in the antique-shops. Whieldon's tea-pots are famous; and he made so many of them and of so many varieties that a number of Whieldon's tea-pots makes a very fine collection. Indeed there are some collectors who specialize in Whieldon tea-pots and coffee-pots and can show on their shelves all the different wares and all the variations of spout, handle, and lid.

Nothing is more striking in the range of English pottery than the celebrated "cauliflower" ware with its beautiful green glaze, the perfecting of which was partly due to Wedgwood, who was a partner of Whieldon's from 1752 to 1758.

The green glaze of the leaves and the creamy tone of the cauliflower make a fine contrast.

Whieldon's agate cats are also valued by collectors. Collectors also prize the "perforated double tea-pots" and the mottled, octagon, and hexagon plates, which are very large, with very decorative rims.

Whieldon was fond of the rustic "crabstock" handle for his tea-pots and coffee-pots.

Whieldon trained Josiah Spode, Josiah Wedgwood, and Aaron Wood, which certainly speaks well for Whieldon.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Wedgwood Black Basalt

WEDGWOOD

WHENEVER Wedgwood's name is mentioned we think of those lovely white cameo decorations representing classical subjects accompanied by festoons and arabesques on a background of light blue, dark blue, sage-green, buff, salmon-pink, and lilac. This is Wedgwood's celebrated "Jasper-ware," the most original and distinctive of the many ceramic bodies that the great potter produced. The subjects for ornamentation were taken from antique gems, engravings, and from designs specially made by John Flaxman. And how beautifully this "Jasper-ware" harmonizes with the urn-shaped and delicate ewer-shaped designs that the silver-smiths were turning out and the delicate lines of the Sheraton furniture then in the height of fashion!

This "Jasper-ware" consists of a paste of exquisite texture, which could be made a dead white, or an ivory white; and one of its qualities



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Wedgwood Jasper-ware

was that it could be colored when in the kiln with certain metallic oxides. With cobalt a wonderful blue was obtained; with iron, a yellow; with manganese, a fine lilac; with iron and cobalt, a green; and so on.

Wedgwood also produced the famous "Queen's-ware," named for Queen Charlotte, who admired it greatly. This was a cream-colored, salt-glaze of very beautiful texture. Many potteries imitated it. This

cream-colored, salt-glaze was so successful that it drove Delftware out of the market.

Another Wedgwood production was the "Egyptian black" or "black basaltes," which was sometimes decorated with "encaustic" colors, silver, gold, and bronze; and still another was a gold lustre, the tone varying from pink to purple. This gold lustre dates from about 1792.

SPODE

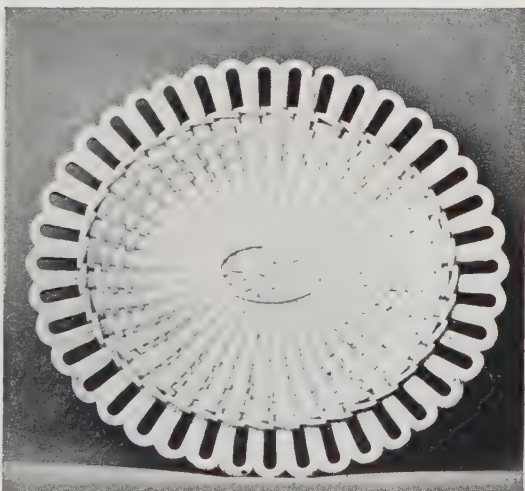
SPODE is "a name to conjure with": it stands in china much as the name of Chippendale stands in furniture.

The mere mention of Spode creates a vision of a table set for "high tea" with a complete service inherited from a great-grandmother, the gold and bright colors harmonizing delightfully with the cut-glass and fine damask.

Spode also suggests a room full of antiques in which there is a china-cabinet behind whose glass doors are rows of plates in front of which cups are hanging—cups with deep gilt bands and pink roses, cups of apple-green, or of lavender with raised white flowers, or cups of heavy decorations of red and blue.

There were three Josiah Spodes. The first Josiah spent his early years in Fenton as an apprentice to Whieldon. He managed Banks's Works at Stoke-on-Trent in 1762 and purchased these in 1776, establishing a factory of his own. Josiah Spode the

elder was characteristically English of the robust type, which showed in his sporting jugs with horses and horsemen in relief and his Toby Jugs, all of which were exactly to the taste of the English squire and



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Wedgwood Cream-ware

his family of the period and also to that of their relatives across the Atlantic.

The importance of the first Josiah Spode largely rests on his great use of Chinese designs; on his introduction of the *blue underglaze printing* in Staffordshire; and on his standard formula for a body. Spode's association with Thomas Turner and Thomas Minton (who engraved a special "Willow Pattern" for Spode) and with William Copeland, who was largely instrumental in developing Spode's fancy for Chinese subjects, led to what almost might be called a "School"; and made the name of Spode almost as magic in its appeal to the collector as that of Chippendale.

"Josiah Spode," to quote from Arthur Hayden's just published *Spode and his Successors*, "a ripe potter fresh from the impulses of Thomas Whieldon in 1765, possibly earlier, came into touch with John Turner, a man of keen outlook, of great versatility, and a master of potting. Prior to the advent of Wedgwood as master potter, John Turner, a Worcestershire man, was at Stoke, making fine white stoneware in 1756.

"Turner had a profound influence upon Spode as a young master potter. At the old Spode Works at Stoke there are Turner moulds which lie side by side with Spode moulds of those days. Spode had in his first stages as owner of a potworks to go warily. He soon began to show an amazing versatility. There were three schools open to his activities. There was the Whieldon-Astbury school of English directness, to which he was related by apprenticeship and training; there was the classical school of which Wedgwood was the great high-priest; and there was the Chinese school, as exemplified by Worcester, and, particularly, by Caughley, under Thomas Turner, in Shropshire. The great variety exhibited in the productions of Spode has led to the superficial criticism that he was a copyist."

While Spode made black basaltes and Egyptian red tea-pots and jugs and many pieces in the styles associated with Wedgwood, collectors look for his *blue underglaze transfer* and his delightful *Chinoiserie*.

"To his eternal credit," says Arthur Hayden, "Spode recognized in Chinese design the ideal in the ceramic world. Under the hand of Spode's engravers a tuft of grass becomes a semi-tropical growth and a

fern has the dimensions of a tree; mushrooms in a fairy ring are translated into a spreading arbor with stalactite-like ornaments overhanging a magic lake.

Quite incongruously, as though under the hand of a magician, trees arise whose blossoms are a cascade of decorative delight. It is a glorious world of make-believe that Spode produced both in his blue transfer-ware and in his colored stone-china.

"Chinese examples had ideas of their own, possibly symbolism of their own, certainly perspective of their own. Spode saw this and his engravers



COURTESY OF MR. RONALD COPELAND

Spode. Plaque. Peacock Pattern

caught the idea as to decorative effect. They never left what the original had taught them, but they added barbaric and super-Oriental touches of exaggeration which are the delight of the collector. There were the exotic birds which Plymouth, Worcester, and Chelsea acclimatized, but Spode, in the luxuriousness of his flowering trees, is more exotic than any of his Chinese originals. The Honorable East India Company with its factory at Canton in China gave Spode many an idea unknowingly on the tea-boxes and the tea-papers that came West in those days. It is to be hoped that Josiah Spode felt his great indebtedness to William Copeland, his partner, who had shown him the path to the East, a path that other Staffordshire potters had, through Worcester and Bow influence, obtained only second hand."

Of course, Spode had to have his special version of the "Willow Pattern," which had first appeared at Caughley under the inspiration of Thomas Minton. Every collector desires a Spode Willow Plate; and

if he can gather some of Spode's earlier combination of the tea-house, bridge, fence, willow-tree, figures, boats, islands, and birds before the famous Pattern No. 10 resulted, so much "to the good."

Josiah Spode the Second, born in 1754, received his training under his father and spent much time in London with his father's partner, William Copeland, in their large warehouse in Lincoln's Inn Fields. On his father's death in 1797 he took charge of the Works at Stoke. Practically all of the patterns of the period were made by Spode and the old patterns were continued; and many of these are still made to-day.

Under Josiah Spode the Second we find the introduction of feldspar into the body with the mark "Spode Feldspar Porcelain" in puce surrounded by a wreath of rose, thistle, and shamrock. A new stone-china also was made in 1805; and many designs associated with *transfer underglaze blue* now appeared in bright colors. New patterns were also produced. "A very pretty gallery they make," writes Arthur Hayden, "with a very wide range of subjects and rich enamel-colors and subtle gilding. Because of their affinity with Chinese prototypes they stand rather aloof throughout a period of ceramic art that has not been especially noteworthy for the excellence of its designs. Their simplicity is their outstanding note and the touches of Spode's *naïveté* have endeared a whole series of well-known designs to generations of collectors."

Naïveté is exactly the word to use. Look at the famous "Peacock" Pattern, No. 2118, on which a peacock and pea-hen stand before a huge, pink peony unfolding in gorgeous bloom over what appears to be a fence; and on the rim four garlands of bright flowers displayed with charming, decorative taste. Gorgeous coloring and profuse use of gold characterize this period and the designs follow all styles of the day including the "Empire." Many handsome vases were made; these were richly decorated in gold and many of these vases have gilded handles.

Among the colors most successfully used by Spode was a beautiful apple-green, which was chosen for the great service made for the Goldsmiths' Company and which is still used at Goldsmiths' Hall in London for the dinners of ceremony.

The range and variety of Spode is enormous. Anyone attempting

to secure an example of each attractive pattern would soon have a very interesting collection. No collection of Spode would be complete without, in addition to the "Willow" and the "Peacock" already mentioned, the "Italian," one of the most technically satisfactory to potters, with a view of Roman ruins; the "Tower," depicting English scenery (both of which are still made to-day); "Tumble-down Dick," a bird among a cluster of huge flowers, produced in many colors, one of the favorite being on a yellow background with network of "cracking ice"; the "Parrot" pattern; the "Grape Vine"; a pattern, No. 2079, showing a blue hyacinth and purple anemone, on stone-colored ground and sprays of flowers in white relief on rim; pieces of various kinds on deep cobalt-blue ground with scale-pattern in gold and painted roses in natural colors, No. 1166; and pieces with flowers and fruit painted on a gold ground, No. 711.

Many people prefer, however, the pieces decorated with those fresh roses and other flowers, if not by the famous Billingsley himself then by some one who was a marvellous copyist. The collector should also try to gather some of the delightful Spode toy-china.

Spode, who died in 1827, was succeeded by a cousin, Josiah Spode the Third, who survived him only two years. The remaining partner, William Taylor Copeland, then purchased the factory and in 1833 took Thomas Garrett into partnership. Copeland and Garrett lasted until 1847, since when the name of Copeland has stood alone to continue the old Spode traditions.

Much of the old charm survives in the modern productions; and almost a feudal feeling exists between the proprietor and the workmen, who are themselves descendants of the craftsmen who worked for the first Josiah Spode and have a personal pride in the establishment.

SILVER, GOLD, AND COPPER LUSTRE

THERE are three kinds of lustre ware: copper, or brown; gold, or purple; and silver, or platinum. There are many collectors who specialize in one of these three, and there are some collectors who collect all three kinds.

All the Staffordshire potters produced lustre. Josiah Wedgwood began to make experiments in 1776 and produced pieces of gold and

silver lustre at his famous Etruria Works in 1780. There is a difference between the English lustre ware of the late Eighteenth and early Nineteenth Centuries (which was a cheap variety of goods in its day) and the lustre ware of Italy, Spain, and Persia. The English kind is well described by Lady Evans, who says it "has for its general features the covering of large spaces, or of the entire surface of earthenware



COURTESY OF THE WALPOLE GALLERIES

Silver Resist Lustre Jugs. Staffordshire. Eighteenth Century

with a metallic coating designed as an actual imitation of metal. The ware is *metallized* rather than lustred. John Hancock of Etruria (1757-1847) claimed to have discovered and put in practice gold, silver, and steel lustres at Messrs. Spode's manufactory at Stoke for Messrs. Daniel and Brown, who were at that time decorating ware produced by Spode."

Silver lustre is regarded as the best of the three. It may be said to bear the same relation to porcelain that Sheffield Plate bears to silver.

Silver lustre was produced in Staffordshire from about 1785 until about 1838, when the introduction of electro-plate ended the Sheffield Plate manufacture.

Silver lustre is of two kinds: the plain and the decorated. Of the latter the "silver resist" is of the largest class. The article, after being glazed, had a design painted on it carefully with a brush in an adhesive *resisting* mixture, a sticky solution generally made of brown shellac in spirits of wine. The article was then dipped in a platinum bath

which coated all the surface except the decoration. "Resist" ware was made in many places; but that made in Leeds was the best.

Sometimes a stencil was used for making the decoration.

Of the patterns used the "silver resist bird" is the most common, associated with foliage, or the grape-vine with grapes. The grape-leaf, too, is very much used.

Several ground shades were used, white or cream being the most common, although buff, canary, maize, and blue are used, and, very



COURTESY OF THE GARVAN COLLECTION

Copper Lustre

rarely, apricot and pink. Sometimes jugs and mugs have a band of silver resist around the neck.

Gold lustre was made with gold chloride solution in balsam of sulphur, or some similar oily substance. Gold lustre is sometimes applied thickly and sometimes thinly. Wedgwood obtained some fine results with a very thin coating; but it did not wear well and was, therefore, abandoned.

Gold lustre was made at Bristlington, Leeds, and Swansea. Sometimes it was thrown over a mottled ground of purple, or blue. "Purple resist" was also a favorite effect. Swansea lustre is greatly valued to-day.

Kidson describes the gold and copper lustre as follows:

"The color of gold lustre was of a rose shade with a metallic glow upon it. It was employed chiefly in bands around teaware, mugs, goblets, jugs, etc. The copper lustre was more common than silver or gold and dates from about 1823. The body is white with a strong, bluish glaze and there are often lines, or bands, of copper decorations. Of course, in the gold lustre, the quality varied according to the material used. In the best examples the piece shines gold in some lights and purple, or ruby, in others. Cups and saucers covered entirely belong to the best period, 1790 to 1800. The designs of the gold lustre are similar to those used for the silver lustre."

So much of this ware in all three varieties—silver, gold, and copper—came to this country from England that it is not unusual to find lustreware on the shelves of the china-closets of many families throughout the United States; nor is it difficult to pick up stray pieces in antique-shops.

PLYMOUTH, BRISTOL, AND NEW HALL

THIS group comprehends the only English factories that made hard paste (true porcelain) in England. Plymouth, founded at Coxside in 1768 by William Cookworthy, the apothecary, was the first; and it seems that Cookworthy received his knowledge of ingredients from a traveller from Virginia. In 1770 Cookworthy removed his Works to Bristol. The Plymouth paste is hard, bluish-white, often smoke-stained, and crazed. The glaze is grayish-white, highly polished, and blistered. Deep, blue-black flowers are painted under the glaze; also enamel colors are used. Birds, landscapes, foliage, butterflies, and small sprays of flowers appear; and there is much gilding. The mark is the sign of tin (also that of the planet Jupiter) used as a compliment to Cornwall, where the ingredients were obtained. It is interesting to note that Cookworthy was a man of some importance and a friend of Captain Cook, Sir Joseph Banks, and Dr. Solander. Indeed, he dined with these explorers the day before they started on their circumnavigation of the globe.

Richard Champion, who had been making china in Bristol, took over in 1771 the factory that William Cookworthy established on his removal from Plymouth. Bristol is often considered an offshoot of the

Plymouth pottery, but there are certain differences which are well explained by W. A. Binns: "It is difficult in writing of Bristol not to make allusions to the parent factory of Plymouth, for the same interest attaches to both from the fact that they are the only representatives of true hard paste in England. With the one exception of paste, however, there are not many similarities between the two wares. The ideals of the two proprietors were different, at Plymouth the copying of Oriental paste inspired the designers with motives of the same character, but at Bristol the hard paste suggested Dresden, so that we find through practically the whole of Champion's productions the influence of the Dresden styles, both in shapes and in decorations."

The paste is hard, vitreous, and milk-white with much silica in its composition. The glaze is hard, lustrous, thin, and marked by tiny bubbles and tiny black spots. The decoration is slight. The ornaments are festoons, laurel-leaves, ribbons, small sprays of flowers, and individual roses. Some pieces are enriched with a handsome gold border of scallops called the "Dresden border." Basket-work is also imitated. Two roses, one pink and one purple, are often tied with a red ribbon.

"Perhaps a special feature of the Bristol decorations," says Binns, "are the festoons of laurel, or husks, in green shaded with brown or black. They are now well-known and have been copied on modern porcelain very freely; the thin, light, pendant wreaths of roses, also in green, shaded with black, are quite decorative, tasteful, and restrained. Under-glaze colors are conspicuous by their absence on Bristol china."

A simple grade of Bristol was made in 1777, called "cottage china," with decoration of small sprays, or bunches, of flowers, festoons, and ribbons. The colors are green, lilac, and red. Gold is not used. Vases were a Bristol specialty; and among the favorite figures are *The*



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Newhall Tea-pot

Four Seasons, Four Quarters of the Globe, Four Elements, Venus and Adonis, Milton and Shakespeare, and Shepherd and Shepherdess.

The Bristol pottery closed in 1784 and its proprietor, Richard Champion, went to Camden, South Carolina, where he died.

New Hall is described by Burton as "the last flicker of the manufacture of hard paste porcelain in England." In 1780 a few potters acquired the rights from Richard Champion of Bristol, to make the hard paste according to Cookworthy's recipe; and they tried it out in Tun-



COURTESY OF MRS. RICHARD MORSE HODGE
Dresden Plate

stall and in 1780-1825 at New Hall. Naturally the paste and glaze resembled Bristol. Flowers were chiefly used for decoration and the favorite color was a claret red. New Hall is not of high rank; but a collector who wishes an example of every English factory cannot afford to leave it out.

MEISSEN (DRESDEN)

TO GERMANY belongs the credit of introducing hard paste, or true porcelain, into Europe in the person of Johann Friedrich Böttger, who, as an apothecary's apprentice in Berlin, became fascinated with the search for the Philosopher's Stone. "Birds of a feather flock together;" and it is very natural, therefore, that Böttger, should have formed a friendship with Johann Kunckel, the inventor



COURTESY OF MRS. RICHARD MORSE HODGE

Dresden Plate

of the famous Ruby Glass at Potsdam. Reports of Böttger's performances reached the King of Prussia, who sent for him to demonstrate some of his boasted feats; but Böttger preferred to take no risks and fled to Saxony. The King of Prussia sent a guard to bring him back, but Augustus II, King of Saxony, decided to keep the truant; and for a little while Böttger was in the interesting position of being desired by two kings. The King of Saxony sent Böttger to the Albrechtsburg in Meissen, several miles from Dresden, in 1705 under guard, and constructed a laboratory for him there with the chemist, Tschirnhaus, to

take general charge. Böttger soon produced a hard, red stoneware, which greatly pleased the King.

Tschirnhaus now persuaded Böttger to experiment in imitating Chinese porcelain. Böttger agreed. Everything was conducted with the greatest secrecy. Clay was brought in sealed bags under guard and Böttger and his associates were kept almost in captivity. In 1709 Böttger succeeded in making a hard paste porcelain, which was the



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Dresden Platter. Chinoiserie

admiration of the European world. It is said that this Meissen ware, soon to be so famous, was offered for sale for the first time at the Leipzig Fair of 1713. It attracted universal notice: all Europe bought it, talked of it, and tried to imitate it. Böttger died in 1719; and the Meissen that he was responsible for is not the ware that is called to mind by the name, as far as shape and decoration are concerned. The models were Oriental and there was very little ornamentation except gilding.

Böttger was succeeded by J. G. Herold from Vienna, who engaged the sculptor, J. J. Kändler, in 1731, as modeller; and Kändler set his

seal upon those delightful figures which were eventually copied throughout Europe. Who does not know the coquettish little "Dresden china shepherdess", with her gracefully looped-up, flowered skirt, her trim bodice, her ribbons, her dainty slippers, and her big hat perched so airily on her pretty head?

What would Bow and Chelsea and Derby have done without Dresden to point the way for their delightful porcelain population? Gods and goddesses from Mount Olympus, nymphs and shepherds, the *Four Seasons*, the *Four Quarters of the Globe*, street-vendors and grotesque figures, birds and animals, actors and actresses—all originated in Dresden. And Dresden also originated those set pieces, consisting of groups of beautifully dressed ladies driving in coaches, or being handed out by gallant escorts, also beautifully dressed, music-lessons, betrothals, a sudden kiss, a game of cards—all and each like a little scene in a play, suddenly caught at an interesting climax and arrested for ever; and all showing a *tour de force* of the pottery and its amazing palette of brilliant and delicate color.

In 1731 those famous little coffee-cups called *Turken Copgen* were brought out and exported everywhere, even to Constantinople for distribution in the bazaars of the Near East.

During the Seven Years' War, Frederick the Great looted the Albrechtsburg in 1761; and the manufacture of Meissen was temporarily suspended.

An entirely new *régime* began with Count Marcolini, who had been in the King's council. Count Marcolini was director of the Meissen Works from 1774 to 1814. The French styles were followed; and a clever French modeller, named Acier, was responsible for many fine figures, such as the twenty-nine statuettes representing the *Cries of Paris* by Huet and the famous *Monkey Orchestra*, a caricature of the royal orchestra of Dresden and a tribute to the craze for *singerie*.

There are so many beautiful and interesting styles in Meissen porcelain that it is impossible to mention them all here. After the Chinese and Japanese models and ornamentation, cleverly imitated in correct colors, came armorial services very similar to the so-called Sino-Lowestoft, then naturalistic flowers, formally arranged, or scattered about gracefully and accompanied with butterflies, introduced to hide imperfections in the glaze—a clever trick which many other

potteries imitated—and the famous *Onion Pattern*, which was not an onion but a Chinese peach, or pomegranate. These Oriental and other floral pieces gradually gave way to European shapes and styles of ornamentation in fashion, including the rococo.

Meissen was renowned for its vases and also for its flowers, particularly those tiny little blossoms which developed into the floral and



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Dresden. Bacchus



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Frankenthal. Little Piper

leafy bowers called *bocages*, which Bow and Chelsea imitated and made so great a feature.

Meissen also originated that famous *Mayflower* decoration, where the entire piece was covered with tiny flowers except for one panel left for painting. The Meissen flowers were so delicate that little bouquets were sometimes sewn on ladies' dresses for ornament and were even carried in the hand.

The *fabrique* mark of the crossed swords in underglaze blue was first used in 1725.

Properly this ware should not be called Dresden. Meissen is the correct name; but custom is strong in this case. Dresden it has been called for two centuries, and Dresden it will probably be called for many centuries more.

FRANKENTHAL

FRANKENTHAL in the Bavarian Palatinate probably ranks next to Dresden in German ceramics. Its success dates from 1755, when Paul Antoine Hannong had to leave the potteries of Strasburg (as that town became French) and went immediately to Frankenthal to work under the Elector. The pottery began at once to attract attention. Frankenthal's best products are its colored figurines, many of which were modelled after Watteau, Lancret, Pater, and others of this graceful school, which explains their charm. That Frankenthal figurines are much admired and sought for by collectors is almost unnecessary to add when the *Little Piper*, represented here, can speak for his race.

CHANTILLY AND VINCENNES

CHANTILLY was founded in 1725 and lasted until 1800. Its first patron, who gave it financial support as well, was Louis Henri de Bourbon, Prince de Condé, and its first director was a skilful potter named Ciquaire Ciron. The Prince de Condé had a collection of Japanese porcelains and was very fond of the ware that came from Imari, known as Kakiyemon after its originator; and we must credit Chantilly with having started with Dresden the interest in Kakiyemon designs.

"These dainty Kakiyemon patterns," says Burton, "with their ornamental flowering sprays, detached flowers, and little birds or quaint monsters, printed in deft touches of red, yellow, and blue, heightened with gold used sparingly, set a fashion in Europe which lasted many years, for in addition to those of Chantilly, which are the

most charming, they had been largely used at Meissen from about 1720 and were afterwards used on the porcelains of Vincennes, and on the English porcelains of Bow, Chelsea, and Worcester."

About 1760, when Pierre Peyrard became director of the Chantilly factory, table-services and all kinds of commercial china were made.

The little individual sprig of blue cornflower that was used so much at Chantilly, when copied by the English potteries was called the "Chantilly Sprig." It was one of the most popular patterns throughout the Eighteenth Century: the design was made at Sèvres to please Marie Antoinette, as we shall presently see. The Chantilly *fabrique* mark is very interesting: it is a hunting-horn scratched in the paste; the mark is blue as a rule; but sometimes it is red.

If it had not been for Chantilly, France's superb Sèvres might never have existed. At Chantilly, Robert and Gilles Dubois learned how to make porcelain; and they must have been pretty clever at it because, although they were compelled to leave the Works for bad conduct, they persuaded the Intendant of Finance to establish them at Vincennes. Here again they were dismissed for their bad behavior and Charles Adams was put in their place to direct the Vincennes pottery, which had, nevertheless, succeeded. Adams was soon able to get letters-patent granting for twenty years a monopoly of porcelain made in the style of Meissen. In 1753 the title of Royal Manufactory was given to the Vincennes Works, which were situated in the riding-school of the *Château*. The building became unsafe; and in 1756 the Vincennes Works were removed to Sèvres, situated between Versailles and Paris.

The *fabrique* mark of Vincennes had been from the first the royal cypher—the double L—for Louis; and in 1753 the letter A was added to denote the year (after the fashion of the English hall-marks on silver). The Vincennes productions were of soft paste (*pâte tendre*) and imitated very closely Chinese and Japanese forms and decoration. Vincennes became famous for its soft paste porcelain flowers in natural colors, which were arranged in handsome Chinese or Meissen vases with great effect. Madame de Pompadour, who took the factory under her protection, made use of these flowers on one occasion to give Louis XV a little surprise. The story is very well told by Egan Mew as follows:

"At her small *Château* of Bellevue, where everything was perfect—except man perhaps—the favorite once thought of adding to the palace of enchantment and at the same time interesting the King more closely in her scheme of the porcelain-works by forming a garden of spring and summer flowers in mid-winter. A prodigious glass house or indoor garden was arranged and the flowers, naturalistic to the last degree, were scented each with its proper perfume. The King went forward to pluck his favorite blossom and lo! he sees the flower-bed is formed of French porcelains! No doubt this little *ruse* cost the taxpayer a pretty penny, but it established the fortune of the factory. The King spent 800,000 livres on Vincennes porcelain flowers in one order, and his court, one may be sure, was not slow to follow suit."

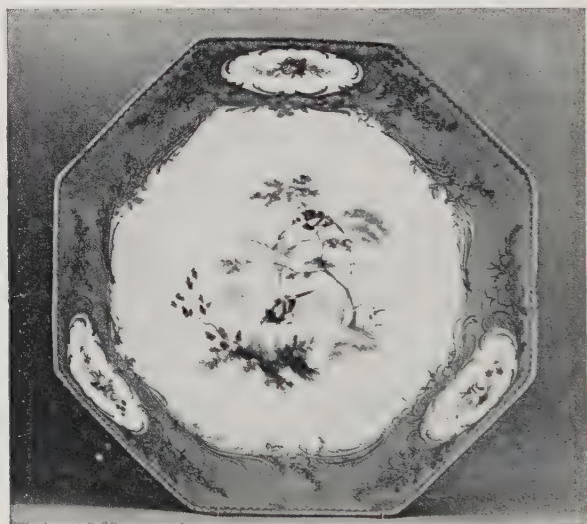
The famous *bleu de roi* (a dark underglaze cobalt blue) and the beautiful turquoise blue (an enamel color over the glaze) appeared at Vincennes in 1749 and 1753 respectively.

SÈVRES

SÈVRES, the gorgeous, includes the last three years of Vincennes, when the date letters begin; but Sèvres, properly speaking, starts with the letter D. The move from Vincennes to Sèvres occasioned not the slightest change of any kind whatsoever. Some connoisseurs consider the first ten years at Sèvres its greatest period, when Sèvres was making soft paste exclusively and when Madame de Pompadour was its guiding spirit. Madame de Pompadour died in 1764 and hard paste was introduced in 1768. Hard and soft paste were then manufactured side by side. Louis XVI, according to tradition, supported the Works as long as possible; but they ceased to be Royal when the King's power was gone. From 1792 to 1810 Sèvres was under the Republic and in 1800 was managed by Brongniart.

"There were gloomy forebodings from the Marquis d'Argenson and many others," says Egan Mew, "when the factories were first started. But the energetic Pompadour called in new chemists and artists and urged them to those experiments with the various clays of France which ultimately led to the discovery of the kaolin of St. Yreix. A whole army of skilled workmen, painters of flowers and landscapes, and sculptors was put at the disposal of the head of the studios,

Bachelier. The Pompadour frequently visited the factory and helped forward with her superintendence, her interest, her admirable taste, and the inspiration of her fancy, that frail and wonderful ware which was to become one of the monuments of her fame and outlive, by many years, the then powerful monarchy. Although the Pompadour was hated both by the Church and by the Parliamentarians, she was accepted as the arbitress of elegance at the moment; and to her is the honor of the great days of Sèvres—to the Marquise and to the army of gifted artists and sculptors, whose labors so admirably supported her bursts of fantasy and flights of bold ambition. Her first desire



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Sèvres Plate

was to lure from Saxony all the buyers of Dresden and to replace such wares with those of French manufacture. To rival and perhaps to ruin Meissen became her *idée fixe*. At first the various people she employed, directly or indirectly, were not entirely successful at Menecy-Villeroy, Chantilly, and elsewhere—in spite of the earth brought from Saxony and the secrets learned from Comte d'Hoyn. But later her victories were complete, although she died before the hard paste she sought had been brought to light."

To mention all the beautiful decorations that appear on Sèvres

would be to write a description of the Decorative Art of the period. Flowers, birds, animals, landscapes, garlands, bouquets, *chinoiserie*, *singerie*, *fêtes galantes*, scenes of familiar life, children, military scenes, portraits—every known subject belongs to the Sèvres porcelain gallery, as it might be termed. And these pictures are framed, as it were, in the most beautiful backgrounds of dark blue, light blue, turquoise blue, canary, apple-green, and soft pink, which is properly called Rose Pompadour and popularly called by the English-speaking race,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Sèvres Plate

Rose Dubarry (which was perfected in 1757 during the *régime* of Madame de Pompadour).

Bleu de roi is seldom used without a delicate covering of gold tracery in patterns of network, *vermicelli*, and *œil de perdrix*. The latter often appears as a dotted sea-green, or bright blue gilded on a white ground. Sometimes little rosettes surrounded by a blue and gold circle are scattered over the surface.

"Gold was used," says Auscher, long *chef de fabrication* at Sèvres, "either in flat touches, or in relief, made brilliant by skilful burnishing

so that it is not surprising that white pieces decorated only with gold, or with subjects painted *en camaïeu* in crimson or soft blue were highly esteemed: indeed the success of the paintings *en camaïeu* of subjects including landscapes and country figures was enormous."

The chief collectors of the Louis XV period were the Duc d'Aumont, the Marquis d'Argenson, and the Princesse de Talmont. In this period furniture decorated with porcelain became the rage.

In the days of Louis XVI large and beautiful plaques of soft paste were made and in 1780 the new fashion of applying opaque or transparent enamels in relief on soft paste was brought out. These were sometimes arranged in dots; and because pieces so decorated look as if rubies, emeralds, sapphires and pearls had been sprinkled over their surfaces, the name *Jeweled Sèvres* has been given to them. A very superb vase of this *Jeweled Sèvres* is in the Wallace Collection. During the reign of Louis XVI also the palette for the hard paste porcelain improved and we find *bleu de Sèvres*, cobalt blue, a pale blue, a tortoiseshell brown, and a mixture called "green tortoiseshell," the latter greatly prized by some collectors. Wedgwood's agate and marbled wares were copied and frequently adorned with gilded ornaments. At this period Genest was the chief painter with a hundred and twelve assistants.

Marie Antoinette took a great interest in Sèvres and frequently visited the factory. A great deal of Sèvres was specially made at her order for *La Laiterie de Trianon*; and many of the pieces which she used when she played at rusticity can be seen to-day at Versailles.

Marie Antoinette's favorite color was blue; and one day she mentioned that Sèvres produced nothing but roses, tulips, and jonquils, and that there were no blue flowers. Hettinger, in consequence, had painted on the dishes the little blue cornflower (*décor barbeau*), which became the rage at Sèvres and other porcelain factories in Europe and was called popularly in England the "Chantilly Sprig."

A pale, canary yellow was a favorite background at this period. Marie Antoinette also patronized the Lebœuf factory, rue Thiroux, in Paris; and some of the porcelain for Trianon came from this place, the productions of which, marked by an A surmounted by a Royal crown were called *Porcelaines à la Reine*. "After having been influenced by three charming women, La Pompadour, La Dubarry and

Marie Antoinette, the manufactory of Sèvres found, during the Revolutionary period, no influential guides in the matter of taste or art. Sèvres repeated over and over again the shapes and the decorations of the time of Louis XVI. Monograms formed in tiny flowers, or initials composed of roses or forget-me-nots decorated the cups which were used as birthday presents; while subsequently we see the appearance of oval or rectangular medallions filled with painting on vases which are more and more based on Greek or Roman models. It was necessary to sacrifice everything to politics; and 'good citizens' required cups and plates on which the fasces of lictors and tri-color cockades alternate with Phrygian caps and the initials of the king; while at a later period tri-colored ribbons as the sole ornamental device show the changes of the political *régime*. Everything that was formerly gracious and beautiful became solemn, and even dull, with the badly revived, ill-understood passion for the 'Antique.' No materials could have been more unfitted for such a hybrid style than the porcelains of Sèvres, whether of soft or hard paste." Such is Auscher's opinion.

Those who have a *penchant* for Sèvres should make an expedition to the modern factory especially to see its museum. The Louvre and Cluny, however, in Paris, have marvellous examples; and the Wallace Collection at Hertford House, London, presents a wealth of gorgeous Sèvres that will amaze and enchant the visitor.

Egan Mew has said very truthfully: "Sèvres holds probably the highest place among all ceramics in the popular mind. Oriental productions are for those with a sense of fine art; Meissen, or Dresden as it is called, is well-known but not generally understood; but the very name of Sèvres calls to the vision of the man in the street the porcelain of princes, the last word of gorgeous decoration, vivid coloring, luxury, and display. The products of Vincennes and Sèvres have always been the porcelains of the great ones of the earth. The factories made no attempt to cater for the people. Owing largely to the shortage of gold and silver, kings sent gifts of Sèvres to ambassadors in such circumstances as those in which precious metal would previously have been used. Empresses ordered services—for example, that of the Empress Catherine II of Russia, consisting of 744 pieces, took three years to produce and cost £13,250. The lords and ladies of the courts of Europe amused themselves with the ornaments and delightful toys which

came from the skilful studios of the Royal Factory. Society *collected* as much then as now. The prices that are paid to-day are truly enormous, but they are very little greater than the original cost."

There is one advantage the Sèvres porcelain has over all others: it is marked clearly with the double L and single date letter for the year up to the year 1777, and thereafter with the double letter AA, BB, etc., until 1792. Royal Sèvres ended on July 17, 1793. In addition, the decorators and gilders added their initials, monograms, cyphers, and emblems. Lists of these are included in all of the special books on the subject.

There is also an enormous gallery of figurines in colors and in plain biscuit. Everybody of note was represented—all the men of action, all the actors and actresses, all the opera-singers, and all the types that could be seen in the streets of Paris. Strangely enough neither bust nor figure of Madame de Pompadour has ever been discovered, although there are busts of Louis XV, Louis XVI, and Marie Antoinette.

OTHER FRENCH PORCELAIN

Sceaux, Rouen, St. Cloud, and Mennecey-Villeroy

OF OTHER French porcelains the most valued are those of Sceaux, Rouen, St. Cloud, and Mennecey-Villeroy. Sceaux became important through Jacques Chapelle, a universal genius, who came to the *faïence* Works at Sceaux in 1748 with a porcelain recipe, which he claimed to be as fine as that of Meissen, although of soft paste. Founding a company under the patronage of the Duchesse du Maine, Chapelle hoped to obtain Royal patronage; but the Duchesse du Maine was not strong enough to compete with Madame de Pompadour and Sèvres, so Chapelle had to be contented with a new *faïence japonée*. In 1775 the Sceaux Works obtained the patronage of the Duc de Penthièvre, High Admiral of France. Sceaux now produced some beautiful porcelain, the paste, glaze, and decorations of which are similar to Mennecey; connoisseurs, however, prefer the flowers and exotic birds of Sceaux to those of Mennecey.

Early Rouen porcelain is rare. In 1673 Louis Poterat, *faïence-maker*

of St. Sever, near Rouen, was granted letters-patent for exclusive monopoly for fabrication of porcelain "like that of China" and for "violet faïence," painted blue or other colors, "after the manner used in Holland".

St. Cloud was established before 1760, when Louis XIV was building the *Trianon de porcelaine*, in Versailles Park. This was destroyed in 1687. The blue-and-white tiles used to line the interior came from



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Rouen Faïence Plate

Delft; but the large vases that held the orange-trees and the flowers were made at St. Cloud.

"The paste is decidedly yellowish and of a fine and regular grain. The glaze is clear and brilliant, with but few bubbles and very seldom blistered. Sometimes pieces that have been insufficiently fired in the enamel-firing (*feu de moufle*) have dull patches, especially on the flat parts of the pieces. No long period elapsed before European patterns made their appearance upon the Oriental forms that were used at St. Cloud, and dainty scallop patterns (*Lambrequins*) and fine ornamental designs eloquent of French taste were soon used to decorate the cups,

sugar-basins, and coffee-pots. As a further refinement delicate modelling of the piece was often indulged in; and in this way we get the typical St. Cloud pieces modelled to resemble artichoke, or lotus leaves, which are so highly prized by connoisseurs."

Mennecy-Villeroy owed its porcelain fabrique to a nobleman, Louis François de Neufville de Villeroy, who had a little *faïence* factory on his estate at Villeroy. Mennecy's first attempts were in imitation of St. Cloud, Vincennes, and Sèvres. The Works closed in 1774.

CAPO DI MONTE

PRINCE CHARLES of Bourbon, Duke of Parma, who became King of Naples and Sicily in 1735, was one of those royal personages who liked to make beautiful objects. His fancy was for porcelain. Consequently he established in 1742 a factory for making soft paste porcelain near the royal palace, Naples, and used to work there occasionally himself. The entire enterprise was conducted in princely magnificence; and to sell the products, a fair was held outside of the palace once a year. The ware at Capo di Monte resembled that made at Vincennes and it was very beautiful. When this King of Naples became King of Spain as Charles III, he carried the best workmen with him and established his pet porcelain factory at Buen Retiro, Madrid, where similar pieces were made.

What was left of the Capo di Monte factory was taken to Portici and afterwards to Naples and continued by his son, Ferdinand, and the latter's wife, Queen Caroline, daughter of Maria Theresa. Then came the period of Neo-Classic taste. The Capo di Monte factory closed in 1820.

"In the earlier period," says Dillon, "belong the plain white pieces often in imitation of sea-shells, or again resting on a heap of smaller shells moulded probably from nature. We find also highly colored statuettes and groups of figures. But the name of Capo di Monte is associated above all with another style of decoration. The surface of the ware in this case is covered by groups of figures, mythological subjects by preference, and by vegetation moulded in low relief and delicately colored. This was the ware imitated in Doccia in later days

* Auscher.

and also it would seem at Herend in Hungary. But perhaps the most characteristic pieces then made at Naples are the little detached figures, generally grotesques, delicately modelled and painted. In this Capo di Monte porcelain we may note generally the prevalence of extreme rococo forms. The glaze of the white ware has a pleasant warm tone resembling that of some of the Fukien porcelain which may in part have served for a model."

At Buen Retiro the factory was known as *La China* and the director was an Italian named Bonicelli. The porcelain was still made after the fashion of Vincennes, including those "*bouquets*" which were all the rage in Europe. Vases were made here six or seven feet high and filled with these porcelain flowers. Not until after the death of Charles in 1789 was Buen Retiro offered for sale; and even then the prices were almost prohibitive. Buen Retiro was destroyed in 1812. On the restoration of



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Capo di Monte Vase

Ferdinand VII in 1816, *La China* was again established, this time at La Moncloa, a villa belonging to the Alva family on the Manzanares. The new *La China* was continued until 1849. The style is elaborate with much costly decoration, figure-painting, and profuse gilding.

PERSIAN POTTERY

ENTIRELY different in material, decoration, and atmosphere from the Chinese ceramics is the pottery of Persia, which is to-day engaging the most distinguished attention. Indeed, any collector who enters the field of Persian Art is acclaimed by that very fact to be a person of taste and culture. Of all expressions of Persian Art, pottery is the least known in America because few pieces were sent across the Atlantic until after the World War. American collectors are, however, increasing; and there are a number of exceedingly fine collections. But as Persian pottery is rare and costly—a small bowl costing from \$8,000 to \$35,000 and \$40,000—the pursuit is necessarily limited.

Persian pottery owes its greatest charm to its color, its lustre, and the way it attracts the light to play upon iridescent surfaces.

Lustre technique is essentially Mohammedan technique; and wherever lustre pottery is found in European countries, history will show that there has been contact with Islam. All the tones in the glowing scale of purple-browns and golden-browns with the ruby fires and the iridescence of the peacock, which we find in Hispano-Moresque ware and in the Italian majolicas, can be traced to Samarra, Rakka, Rhages- and other Persian types.

A collector's imagination is set aflame when he acquires a piece of pottery that has been covered for centuries in the ruins of a city mentioned in the *Book of Tobit*; a city that, at the height of its splendor, tried to rival Bagdad; a city whose 700,000 inhabitants were destroyed by Gengis Khan when he with his Mongol hordes swept across Asia in 1258; a city rebuilt and then wiped out again by Tamerlane in 1404. Such, briefly told, is the history of Rhages.

Rhages pottery, made in the Eleventh, Twelfth, and Thirteenth Centuries, offers vivid and detailed pictures of Persian aristocratic life in an age of great luxury. Rhages Polychrome Pottery, too, is important as inaugurating overglaze painting,—a special technique in ceramics.

One type of Rhages exhibits ornamental patterns only—arabesques and floral scrolls in white, black, and red, touched up with gold leaf and standing out boldly from a background of deep, cobalt blue. The

other type presents figures, chimerical animals, fabulous birds, huntsmen, personages associated with the court, and characters of song and legend. Of fantastic animals the sphinx is the favorite, with the body of a winged lion and a woman's head adorned with a crown, or a coquetish little felt bonnet. In all the display of ornamentation nothing is more extraordinary than the representation of patterned and diapered fabrics, rich brocades, and lustrous silks.

Next in interest to Rhages comes Rakka (or Raqqa). Rakka, a town in Syria, on the Euphrates between Aleppo and Bagdad, was made the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Persian Dish. Twelfth Century

capital by Haroun-al-Raschid in the last years of his reign (786-809 A. D.). When Rakka pottery began to come into Europe, about 1885, the story arose that it belonged to the reign of Haroun-al-Raschid. Researches made by Dr. Sarre on the spot, however, proved that Rakka up to the present has been excavated from a part of the city built in the Eleventh, Twelfth, and Thirteenth Centuries, and that the older Rakka (the seat of Haroun-al-Raschid) lies further to the East. The question of the date of manufacture, however, does not in the least affect the beauty of the productions.

Rakka designs show arabesques, scroll-work, and Cufic letters on splendid grounds and gleaming with turquoise blue, manganese brown, light green, cobalt blue, and golden iridescent glazes.

Sultanabad was made in the capital city of Sultanabad after the Mongol Conquest of Persia. The technique is a mixture of underglaze painting and *sgraffito*. The decorations show Chinese influence—rows of flying phœnixes and fantastic animals, much like those in the Miniature paintings of the Mongol School.

Samarra pottery is assigned to the Ninth and Tenth Centuries; and the statement of Persian dealers that it is of the Guebri period—the era of the Fire-worshippers—is corroborated by details on the pottery.

Whoever hears a *viole d'amore* for the first time, with its ethereal "sympathetic strings" vibrating to the melodies played on the strings proper, enters into a world of dreamy loveliness. Whoever studies the Miniatures of old Persia, or specimens of her gleaming and glowing pottery, buried for centuries beneath her tawny sands, enters also a new, strange, and beguiling region, with strange undertones.

Bagdad! Balsora! Samarcand! Ispahan! Teheran! Sultanabad! What names to evoke visions!

Persian Art takes us directly to those cities of turquoise-roofed domes and slender, tapering minarets; of palaces ablaze with glittering lights; of marble pavilions with doors of sandalwood; of bazaars where lustrous silks scented with musk and ambergris are displayed; of delightful gardens and fountains of sweet waters; of magicians and genii, enchantresses and talking parrots, of majestic Caliphs and Grand Viziers, graceful princesses and peris—into the enchanted region of *The Thousand and One Nights*.

Bismillah!

HISPANO-MORESQUE

THERE are certain wares that exercise a fascination over the entire human race at all periods and in all countries. One of these is lustre. The very earliest discoveries in ceramics prove this. From old Assyrian and Persian wares the lustre that came into Europe, either by way of Spain, or the Balearic Islands,

or both, and, known generically as Hispano-Moresque, is really the parent of the brilliant Italian majolica and even of the ordinary gold and copper lustre cottage ware of the Nineteenth Century.

The real story of Hispano-Moresque pottery has yet to be written; but there is no need to emphasize its charm, for collectors seek it eagerly. The finest collection, perhaps, in the world is in the Cluny



COURTESY OF THE AMERICAN ART GALLERIES

Hispano-Moresque Platter. Valencia. Fifteenth Century

Museum, Paris. There are some valuable pieces in the Hispanic Museum of New York and elsewhere in America because there are a number of American collectors of the first rank.

The foundation is a paste or clay, which, after being shaped in the desired form, is dried slowly and baked in a furnace. Then it is dipped in a bath of enamel made of white earth, fused sand, potash, or soda oxide of lead, and oxide of tin. After the enamel adheres the colors

are applied and the object is refired. The colors are blue and manganese shading to purple.

In no species of ceramics is this metallic gleam more beautiful: in some lights the pieces are fiery red, in others copper, in others golden, in others purple, in others blue, in others salmon pink,—colors that play as the rays of light strike the plate, or bowl, or jar, and glow as if on fire.

Hispano-Moresque seems to be an offshoot of the ceramics that flourished in Bagdad in the Ninth Century; and they are certainly beautiful enough to have pleased Haroun-al-Raschid and any other luxurious sultan.

Hispano-Moresque is supposed to be the work of Moorish potters and their descendants in Spain.

Malaga and Valencia are claimed by some authorities to have first manufactured this “golden pottery;” others give it to Majorca. Among these is Fortnum, who says: “The fabrique of Majorca is thought to be one of the most ancient; and the extension of its manufactures by commerce is indirectly proved by the adoption of the term Maiolica, slightly altered from Majorca and signifying in the Majorcan style, or after the Majorcan manner, by the potters of Italy for such of their wares as were decorated with the metallic lustre. Indeed it is more than probable that from a Moorish, or perhaps a Persian source, or both, this process was acquired by the potters of Pesaro and Diruta, and modified as well as improved by the Italian *maestri*. The lustre colors of the Italian wares differ materially on the one hand from those of Spain and on the other from the Persian, taking an intermediate character and superior to both in richness of effect. Scaliger, writing in the first half of the Sixteenth Century, speaks highly of the wares of the Balearic Islands; but not being an expert in ceramic productions, after praising the porcelain recently brought from China, admires what he calls their imitations made at Majorca. So much so, says he, that such excellent ones are now brought that they are preferred to the most beautiful pewter utensils for the table. We call them *majolica*, changing one letter in the name of the Balearic Islands, where we are assured that the most beautiful are made. Interesting testimony to the importation of these wares into Italy and the knowledge of their origin as also to the derivation of

the term applied to the home manufacture of Pesaro, Diruta and Gubbio."

Ibn Batoutah, a native of Tangiers writing, in 1350, says: "At Malaga the beautiful gilt pottery or porcelain is made which is exported to the most distant countries."

The great platters are the choicest pieces of Hispano-Moresque ware and exhibit many geometrical patterns, stars, lozenges, and zig-zag ornaments, besides the vine-patterns, leaves, flowers, berries, the wild begonia (so common in Valencia), diapering, dots, gadroons, deer, and other animals, birds, "spur-bands," the "tree-of-life," Arabic inscriptions, such as *alafi* (blessing of God, prosperity, etc.), coats-of-arms, and heraldic figures.

It is interesting to note that this ware was imported into Mexico after its Conquest by Spain and copied there.

ITALIAN MAJOLICA

WHEN the Grand Dukes of the Renaissance were patronizing the majolica potters America was a wilderness. To-day Diruta, Urbino, Gubbio, and other wares are leaving the cabinets of the Ducal mansions for the homes of rich collectors in a world of which the Renaissance collectors never heard. Had it not been for the interest that these great patrons of art gave to the *bottegas* and *ateliers*, Italian majolica certainly would not have attained such a high-water mark.

Although there is a great deal of beautiful majolica made in various Italian towns collectors search particularly for Diruta, Gubbio, Urbino, Castel Durante, Faenza, and Cafaggiolo. "Anyone who has made himself acquainted with the peculiar features of each of these styles," says Fortnum, "finds little difficulty in discriminating between the vigorous colors and the strong outlines affected by the early Faenza painter and the slight arabesques and delicate interlacing which were produced at Urbino. No one can confound the chamois-colored lustre of Diruta with the reddish metallic *reflets* that shine upon the ware of Gubbio. Unfortunately this facility of recognition can only be exercised with respect to early specimens. In point of importance and also perhaps of antiquity Faenza takes first rank among the Italian fac-

tories; so widespread was the extent of its commercial intercourse that the name of the town had become a byword in international trade: the word Faenza, or *faïence*, being understood as a designation for every kind of white ware that was not actually porcelain."

Genuine Faenza ware may be recognized, according to Solon, by its "severe style of ornament" and "a powerful palette, in which blackish blue and dark yellow greatly predominate." The same authority notes:



COURTESY OF THE AMERICAN ART GALLERIES

Urbino Majolica Plate. The Sacrifice of Marcus Curtius. Sixteenth Century

"All the various modes of majolica decoration—such at least as are consistent with the Renaissance style—were practised if not invented at Faenza, with the exception of the metallic lustres, a process which was never attempted there."

From Faenza majolists seem to have gone to other countries almost like the Venetian glass-makers, spreading throughout Europe and influencing, naturally, the ceramics of other countries.

Next to Faenza, Castel-Durante seems to have been the most productive centre of majolica. There was an old fortress here on the river

Metauro, built in 1284 by a French bishop named Guillaume Durant, from which the name was derived. Pottery was made here in 1508. Majolica was produced in such quantity that under the patronage of the Duke Guidobaldo II thirteen factories were at work in the *Via della Porcellana*. On the death of the last Duke of Urbino in 1632 the Works closed and the potters scattered. A pale, greenish gray is one of the chief colors used here and the subjects are rather light. The *amorati*



COURTESY OF THE AMERICAN ART GALLERIES

Diruta Majolica Plate. Portrait of a Woman

plates were famous for representations of beautiful young women. Decorations *à candelieri* (candleabra), with musical instruments, fabulous animals, chimeras, and "trophies" were much used and gadrooned pieces with yellow boughs of the oak tree reserved on a dark, blue ground, known as *cerquato*, in honor of the reigning family of Della Rovere, which had an oak tree in its heraldry.

Duke Guidobaldo della Rovere made the majolica of Urbino famous. A group of talented workers went from Castel Durante to Urbino and, strange to say, changed their names. The Pelliparios, for instance,

called themselves Fontana; and the name Fontana became the great name in Urbino majolica.

"From the exceptional beauty of the surface one can recognize at a glance an example of Urbino majolica," Solon writes. "Purely ornamental motives and paintings of topical interest made room for a somewhat pedantic selection of mythological and historical scenes, which afforded scope for the display of classical erudition, a knowledge of antiquity being then very fashionable. When the best period of manufacture arrived the antique treatment of the figure subjects had reached such perfection that we can almost understand how it came to pass that the enthusiastic admirers of some select specimens jumped to the conclusion that they were painted by Raphael himself."

Cafaggiolo, twelve miles from Florence on the road to Bologna, a huge villa, fortress, and prison, was the favorite residence of Cosmo de' Medici. It was left by him to his nephew, Lorenzo; and the latter's son, Pierfrancesco, established his Majolica Works here in the first part of the Sixteenth Century. A beautiful plate in the British Museum, showing a majolica painter at work, watched by a lady and gentleman, is supposed to show portraits of the patron and his wife. In addition to the usual colors at Cafaggiolo, a deep red, an orange-yellow and a dark blue were used. Scrolls, bands, arabesques, and geometrical compartments filled with peacock-feathers and fish-scales were used, as they had been at Faenza. The work at Cafaggiolo was more finished than at Faenza.

Diruta, or Deruta—the name is correct both ways—is a little village on the left bank of the Tiber near Perugia. Diruta seems to have been the earliest of all Italian towns to have a knowledge of the secrets of the Moorish potters. "A perfect similarity of technique," again quoting from Solon, "links the lustred ware of Diruta with that of Malaga and Valencia. Its technique plainly denotes an imitation of the Majorcan methods and, therefore, an early beginning may reasonably be suspected. The man whose taste and talent gave to its eminently original style of decoration a definite form remains nameless, yet we know him by his works which tell of a strong, artistic personality. A light blue pigment with which the design was outlined and shaded, combined with the superficial application of a metallic film of a brownish-yellow tint, with, occasionally, a few touches of a light yellow,

were the only means at the disposal of the painter. The broad style of the composition, which always keeps within sober devices and a well-balanced arrangement of lines, contribute not a little to produce a striking effect. The art of the master reaches its complete expression in numerous platters of large dimensions, bearing either the bust of a male or female personage accompanied by an inscribed banderolle, the majestic figure of a patron saint, a sphinx, a chimera, or some other fabulous animal. A band of simple and robust ornament avoiding all minuteness of detail surrounds the capital motive. Body and glaze remain unaltered by this artistic transformation: it is still Oriental ware with Italian designs. Public and private collections contain such a number of representatives of these typical dishes as to suggest that the production must have been considerable."

Collectors revel in the "prismatic opulence" and "rainbow-like irradiations" of Gubbio, described by the same great authority as "passing from bluish purple to ruby red and from golden yellow to emerald green, the methods of which were never known at Diruta. All that we know of Gubbio is connected with the efforts of Maestro Giorgio and his family. Coming from Pavia, which they had to leave for political reasons, the Andreolis were of noble stock. They chose the avocation of pottery-painting because a nobleman could do so without derogation. Besides being assisted by his two brothers, Salimbene and Giovanni, and later on by his son, Vincenzo, Maestro Giorgio opened his *ateliers* to all the talented majolists who chose to work in collaboration with him. Many of the best artists of the times did not disdain to see their painting enriched with the metallic lustres of which he alone possessed the secret. None of the metallic lustres obtained by other majolists, ancient or modern, have ever equalled in brilliancy in vigorous and yet harmonious effects those we see on the works of Maestro Giorgio."

The subjects of these Italian majolica pieces, which have something of the same effect as fresco and oil painting, are entirely typical of the Renaissance. There are, of course, the usual portraits of the patrons of art and their friends, monograms, and heraldic devices, and both mythological and religious scenes. There is the *Holy Family*, after Michelangelo; *Conversion of Saint Paul*, after Lucas van Leyden; *Descent from the Cross*, after Raphael; *Judgment of Solomon*;

Building of the Temple; Judith with head of Holofernes; St. George; Centaur Nessus carrying off Deianeira; The Caledonian Boar Hunt; Calumny of Apelles, after Botticelli; Apollo and the Python; Hercules and Omphale; Perseus and Andromeda; Romulus and Remus; Battle of Pisa, after Michelangelo; St. Jerome in the Wilderness; Three Graces, after Raphael; Presentation of the Virgin; Dance of Cupids; Mermaids and River Gods; and many others.

Some idea of the value of Italian majolica may be appreciated by the fact that at the Chiesa Sale (April 16, 1926) American Art Galleries, New York, a Diruta Majolica plate with coat-of-arms sold for \$1,800; another for \$1,760; and an Urbino for \$1,000.

FAÏENCE de SAINT PORCHAIRE

THE FRENCH call every kind of clay body coated with enamel glaze *faïence*. Consequently, it is hard to differentiate the varieties of earthenware. The *Faïence de Saint-Porchaire*, or Henri II, is very different, for example, from the *faïence* of Rouen, or Marseilles, yet these wares are all called *faïence*.

First in point of time and with regard to the peculiar place it occupies in ceramics comes the *Faïence de Saint-Porchaire*, as the best modern critics have agreed to call it. This ware has been also called *La Faïence de Henri Deux*; *La Faïence d'Oiron*; and *La Faïence de Diane de Poitiers*, one of the famous beauties of history, the favorite of François I and then of Henri II. As Saint-Porchaire in Deux Sèvres is the region in which the greatest number of these pieces have been discovered, the name now selected seems appropriate.

There are only eighty known pieces; and these have a pecuniary value that is nothing short of fantastic. Some of them bear the *chiffre* of Henri II and the crescent of Diane de Poitiers. The pieces, including salt-cellars, candlesticks and jugs, are all of the same general style and are architectural in construction—monuments in miniature constructed with all the usual symmetry, balance, and elaborate decoration of the Renaissance. The body is of white clay with a warm, yellowish glaze and the decoration may be compared to the tooling on a handsome leather book-binding. These arabesque patterns—inlays they might well be termed—are dark brown, light brown, and

carnation pink. The whole effect suggests mosaic-work, and is a fascinating mixture of red, brown, pink, dull buff, and yellow.

Connoisseurs divide the works into three periods: the first period is early Sixteenth Century, showing the influence of the Middle Ages. The second period is more severe and archaic. The handles are imaginative, often composed of twining serpents. Portraits and figures, masks, and garlands are often superimposed with all the solidity and grandeur of style that were bestowed in the construction and decoration of Renaissance sculpture. The third period is inspired by the goldsmith's work of the time and is profusely ornamented.

In addition to its strangeness and beauty, this *poterie de luxe* has the added charm of mystery. No one knows anything about its manufacture or its designers. Theories respecting its origin are, therefore, many and diverse.

PALISSY

NEXT IN point of time comes the *faïence* of Bernard Palissy, who is one of the romantic figures in the history of the Decorative Arts. Most persons think of Palissy as a master of the most brilliant glazes—bright purples, blues, yellows, and greens—but authorities tell us that these brilliant colors belong to Palissy's imitators and that Palissy himself used more subdued tones than are usually credited to him.

Palissy was born about 1510 of well-to-do parents and was apprenticed to a painter on glass. He travelled a good deal and finally settled in Saintes, possibly his birthplace. At any rate, he liked to be called the "Peasant of Saintonge." Becoming a potter, his one great ambition was to discover what he called a "white enamel"; and, although he never found this ceramic body, he is much honored for his persistent endeavors. He employed the best of sculptors to work for him and took for models the ewers and *plateaux* of François Biot and other metal-workers, reproducing these in his enamelled pottery. Later in life he made a specialty of reptiles, shells, and plants in fanciful arrangement. He loved grotesques; and quaint faces often decorate his ewers and other vessels. The influence of the masters of the Fontainebleau School is apparent in Palissy's creations; and it is hard to relinquish the idea that Palissy was a potter and not a designer. Yet

for all that, the world will hold him as the Cellini of *faïence*. Palissy settled in Paris in 1562; and he built a curious grotto of enamelled *faïence*, for the Connetable de Montmorency at Ecoen in 1563 and another in the Tuileries Gardens for the Queen Mother in 1590. Owing



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Palissy Cherub Candlesticks. Sixteenth Century

to his outspoken writings, Palissy was imprisoned in the Bastille in 1590; and he died there after two years of captivity.

Palissy pieces are rare; and when they turn up at sales create a sensation.

NEVERS

ITALIAN majolica was introduced at Nevers in 1602 by the brothers Conrade from Savona under the patronage of Louis of Gonzagua, a Mantuan prince, who had married the daughter of the Duke de Nivernois in 1565. A white impasto on a blue ground

is very characteristic of Nevers. At first the style of decoration was Italian. A combination of Oriental and Dutch ornamentation gave Nevers its originality. Then followed the *Lambrequins* of Rouen, designs based on Bérain and Toro; decorations like those of Moustiers; and the rococo scrolls of Dresden. Nevers made patron saints, colored statuettes, and, last of all, was the centre for the manufacture of the famous *faïence patriotique*. This ware is neither artistique nor good from an artistic point of view; but it is a valuable addition to the other records of the excited period of the French Revolution and makes a novel chapter in the byways of china-collecting. There is a large collection of this *faïence patriotique* in the Carnavalet Museum, Paris, and



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Faïence Patriotique

we have a few specimens in our Metropolitan Museum. No one thought of paying any attention to this ware, until Champfleury wrote a book about it in 1867.

On these plates and platters are roughly executed portraits and emblems, usually accompanied by a motto or legend. For instance *The Third Estate* plate of 1789 shows a sword, a crozier, and a spade—symbolizing the aristocracy, the church, and labor—surmounted by a crown and the words *Le Tiers Etat*. In 1789 also appeared *The Storming of the Bastille*, representing that fortress. In 1791 a plate appeared with a pair of scales, one of which contained a sword and crozier, weighing lightly, and in the other a spade, weighing heavily, showing that labor could overcome both aristocracy and religion. In 1791 *The Will of the People* was shown on another plate. The death



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Nevers Faience Ewer. Seventeenth Century

of the popular idol, Mirabeau, was commemorated by a catafalque bearing the inscription *Le Manes de Mirabeau la Patrie Reconnaissante*. In 1792 the *coq Gaulois* is perched on a cannon crowing *Je Veille pour la Nation*. The *Reign of Terror* brought forth plates decorated with liberty-caps, altars, triangles, portraits of leaders, heroes, and heroines, verses from such popular songs as *Ça ira* and *La Carmagnole*, and with such legends as *Je Terasse les aristocrates*, *Vive la Convention*, and *Vivre la Montagne*.

After the Revolution the legends on the plates were *Vivre l'Agriculture*, *Vivre l'Abondance*, as peace and tranquility were desired of all things. There was even a plate that represents a fine edifice, labelled *L'Hôtel de la paix*, and a weary traveller struggling towards it, saying the words: *je désire y arriver*.

ROUEN

ROUEN *faïence* dates from 1644 with Edme Poterat and became so popular that in 1782 twelve hundred workmen were still employed there. The colors of Rouen are lovely and many of the designs are original. For example, Rouen was the first to think of using the *Lambrequin* pattern and similar motives taken from textiles. The *Quiver* and the *Cornucopia* patterns, which proved such favorites and which were used for so many years so universally, also started at Rouen. Blues, greens, and yellows predominate and an opaque red, applied in thin lines or tiny dots, was

also characteristic. Rouen became very fashionable in 1702, when, owing to the disastrous condition of affairs produced by wars, floods, and famine, the King and princes of the blood decided to send their gold and silver to the Mint to be melted up for coin. All the world of society followed suit and the place of gold and silver was supplied by *faïence* from Rouen and Nevers. A great deal of this was made to order and decorated with the coats-of-arms or devices of the prominent families. The craze—and it was a real craze for a time—for this *faïence* did not last very long. Gold and silver returned and the *faïence* was turned adrift in the world, “sold for a song,” or given away. Now the tide has turned, and Fashion has again placed Rouen *faïence* (and most deservedly) in the class of beautiful *objets d’art*. Solon’s analysis explains why Rouen *faïence* is so valued by the collector: “An elegant and complicated design somewhat geometrical having been deftly delineated upon the piece, the outline was filled in with bright blue, light green, deep yellow, and scarlet colors applied in flat tints or line work. This simple method preserved to each color its full purity and brilliance. The result was from an artistic point of view extremely original and effective. Speaking technically, it also had the *rare quality of being essentially ceramic*.”

MOUSTIERS

MOUSTIERS in the Basses-Alpes became a centre for *faïence* second only to Nevers and Rouen. This *fabrique* was established in 1686 by Pierre Clérissy. Moustiers is famous for the whiteness and brilliancy of its glaze. Among the decorations we find battle-scenes and hunting-scenes in the Italian style, subjects taken from engravings of French masters, and the grotesque figures of Jacques Callot. Solon says that Moustiers never had “the lively brightness of the Rouen polychrome patterns.”

At one time fourteen factories were flourishing in Moustiers. Olerys and Langier were in competition with Clérissy and Fouques in 1738 and “to Olerys are due the elaborate pieces on which we see medallions crowded with minute figures and engarlanded with wreaths of small flowers. The subjects, usually traced in blue, are colored with light and dark yellow, a faint purple, and a pale green. Occasionally touches

of an opaque red very inferior to the red of Rouen are sparingly introduced." * Olerys was also responsible for the grotesque style. Dishes and jugs were frequently covered with comical personages and non-



COURTESY OF THE METROPOLITAN MUSEUM OF ART

*Moustiers Faïence. Ewer in Style of Bérain.
Eighteenth Century*

descript creatures, caricatures by Jacques Callot and others. Some of the pieces were painted in *en camaïeu*—purple, green, or dark yellow.

MARSEILLES

MARSEILLES belongs to the Moustier style. In 1750 there were ten factories at work. Much of the beauty of the designs was owing to the Academy of Arts in Marseilles, from which the potters drew their artists. The chief potters were J. B. Viry, Fauchiez, and Honoré Savy, the latter a member of the Academy of

* Solon.

Arts and possessed of much taste. Savy was fond of copper-green enamel; and he originated a pattern composed of fishes, shells, and seaweed in bright green over a tracing in black. Savy also made a design of wild flowers and insects in natural colors. Savy also used much gilding. The Comte de Provence, brother of the King, visited Savy's factory in 1777 and was so delighted that he bestowed his patronage and Savy was allowed to use thereafter the *fleur-de-lis* and call his pieces *Manufacture de Monsieur, frère du roi*. The Widow Perrin was another famous potter; and one of her patterns, a beautiful yellow ground sprinkled with bouquets of small flowers, was very popular. Another consisted of flowers in green.

MENNECY-VILLEROY

Mennecey-Villeroy produced *faïence* under the patronage of Louis François de Neufville de Villeroy. Here were made flower-pots, coffee-pots, and biscuit pieces, potpourri-jars, tea-pots, and cups and saucers. "Polychrome decoration was largely used at Mennecey; and a rose color of a decidedly purple hue may almost be said to be characteristic of the ware. Flowers were largely used as painted ornament; and of these yellow, blue, rose, and lilac ones predominate. As it was impossible for this factory, in consequence of the jealously held privileges of the Royal manufactories, to gild its pieces, the top and bottom fillets and ornamental mouldings of the pieces are often outlined with a rose, blue, or yellow line. The lids of tea-pots and coffee-pots frequently end in flowers, which are finely modelled and carefully picked out in colors. Besides these gaily-colored flowers and birds, one also finds on certain snuff-boxes miniature battle-scenes containing as many as twenty horsemen. And some cups and saucers are known with painted figures after the style of Watteau and Lancret. At Mennecey vertical pieces were apparently produced in preference to flat pieces such as plates and dishes. As a consequence, Mennecey plates are extremely rare and command high prices when they happen to come into the market." *

* Solon.

SCEAUX

SCEAUX made very fine *faïence* under De Bry and Jacques Chapelle in 1748. "They bore in mind that the epoch they lived in was one of supreme elegance and unbounded luxury. They knew that to secure fashionable patronage the dainty ware they



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Sceaux Faïence Plate. Eighteenth Century

purposed to make should harmonize with the embroidered silk hangings and the lacquered furniture of a lady's boudoir and not look out of place when a specimen of it was seen resting upon the gilt *encoinure* among the bejeweled knick-knacks of a *marquise*. Some of the charming *jardinières* of Sceaux and some other small pieces, equally tasteful and richly decorative in gold and colors, show that they had not altogether overrated their capabilities." *

STRASBURG

STRASBURG was largely brought to its highest degree of excellence by Paul Hannong, one of a numerous family of potters. The factory was helped very much by the princes de Rohan. Strasburg followed the Meissen ideas and at one time employed a worker from Meissen named Wackenfeld. Strasburg's activity ended in 1754 and Hannong went to Frankenthal.

Collectors also search for the mustard-pots made in Dijon, which bear the lettering *Moutarde de Dijon*; and are good examples of old French *faïence*.

GRÈS DE FLANDRES

THIS class of salt-glaze stone ware, beloved of collectors, denotes those articles with a coarse gray body decorated with incised or moulded ornamentation cut into the paste while soft and picked out in dark, lustrous blue or purple designs applied to the surface, the whole covered with salt-glaze.

Sometimes the articles are mounted with hinged covers of pewter. Its area is wide, running from the Rhine towns and towns in the Low Countries, including Cologne, Raeren, Siegburg, Vervier, Namur, Coblenz, Meckenheim, and Dinant to Nuremberg, Altenburg, and Saltzburg. The frequently-repeated legend that Jacqueline de Bavière, Countess of Hainault, while a prisoner in the castle of Teylingen in 1433-1436, made earthen vessels and was the first to do so in the Low Countries, may or may not be credited; but, nevertheless, the Dutch have long called the jugs of white clay, unglazed and undecorated, *Jacoba Kanneetjees*. The story goes that after the countess made

* Auscher.

her jugs, she threw them into the moat to attract attention. And the Jaqueline Jugs seem to stand in ceramic history as the beginning of the industry in Flanders.

The *grès de Flandres* includes many quaint forms. The chief objects are drinking-vessels—pots, tankards, mugs, jugs, and bottles; and these appear in many grotesque shapes. There are “baluster-shaped jugs,” “harvest-bottles,” “pilgrim bottles,” and above all, those queer



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Grès de Flandres. Raeren. Sixteenth Century

“ring-bottles” and “annular-jugs” with a hollow ring, and sometimes a double-hollow ring, in which case the vessel is of the puzzle kind, which can contain two kinds of wine at once. There is also the *Bartman* beer pot, with a bearded man’s head at the mouth, and the more famous *Bellarmino* (“Longbeard” it is also called), which was made in all sizes from the great gallon tankard to the “six-inch pint pot.” The name is derived from the grotesque head with wild eyes, open mouth, and long beard, supposed to represent Cardinal Bellarmine (1542–1621), minister of Philip II, who tried to convert people of the Low Countries to the Roman Catholic faith.

After the ware was introduced into England from Cologne in the Sixteenth Century, *Bellarmino* jugs were made in that country. Many of the jugs, mugs, tankards, etc., were decorated with portrait-busts of kings, queens, statesmen, reformers, and other public characters; and sometimes these would seem to be very good likenesses. Interesting candlesticks are also made in the *grès de Flandres*.

Anyone wishing to pursue this interesting subject should consult the two splendid quarto volumes by M. J. Solon, entitled *The Art Stoneware of the Low Countries and Germany* (London, 1892).

DELFT

WHAT is Delft?

You ask this question because you have heard common kitchenware called Delft, you have heard of English Delft, and you have heard of Dutch Delft.

Until the Nineteenth Century the line between earthenware and porcelain was not clearly defined; but to-day we are exacting in our definitions. Delft is earthenware and belongs to the majolica family.

The paste is cream-white and brittle; and the glaze, which has tin for one of its ingredients, is white. As paste and glaze do not mix particularly well, the glaze often cracks into a network of lines, called "crackle".

The earliest forms include gourd-shaped vases, bowls, bottles, vases for tulips and hyacinths, plates, tea-pots, tiles, and many other objects decorated with flowers, Chinese ladies, Chinese borders and patterns, guelder-roses, pinks, tulips, ships, windmills, boar-hunts, and portraits of distinguished men, particularly William III, Admiral de Ruyter, and Admiral Tromp. In the Eighteenth Century when china-mania was raging in addition to plates, dishes, cups and saucers, tea-pots, coffee-pots, chocolate-pots, bowls and basins, we find kettles with lamps, puzzle-jugs, grotesque mugs in the shape of a seated man or woman (something like the Toby Jugs), candlesticks, vases, tobacco and snuff-jars, drug-pots with labels, and curiosities in the form of bird-cages, violins, and high-heeled slippers. We also meet with plates decorated with a Biblical picture, landscape, or rustic scene surrounded by a polychrome border. Plates of very large size, brightly

ornamented with Dutch interpretations of Chinese flowers, birds, or a vase of flowers, armorial bearings, or some single design are very decorative and have an elegance that makes them sought after by collectors.

We also find in Delftware figures of many kinds, parrots, monkeys, cows, horses, and so on.

In order to reproduce the brilliantly colored wares from China the Dutch potters evolved their beautiful *Polychrome Delft*; and in



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Delft Horses. Eighteenth Century

learning to fire these colors they developed a new technique. These colors, in some cases glowing and brilliant and in others soft and delicate, are yellow, orange, green, blue, purple, reddish brown, brown, and black,—an entire palette.

Although Delft was made chiefly in Delft, it was produced in so many other towns that the name became generic. The factories were curiously and fancifully called *The Peacock*, *The Golden Boat*, *The Rose*, *The White Star*, *The Claw*, *The Three Bells*, *The Two Savage Men*, *The Three Porcelain Ash Barrels*, and so on.

The Dutch were as fond of porcelain as they were of tulips; and they

acquired this taste very naturally. Their traders brought home from the Far East such enormous quantities of porcelain that the taste for it was quickly and intelligently developed. Even the ordinary householder learned to appreciate Oriental china. People of culture began to make collections and their enthusiasm sowed the seeds for China-



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Delft Tea-kettle and Stand

mania, which, as we have seen, was carried to England by William and Mary and spread all over Europe.

For a long time the best Oriental porcelain was obtainable in Amsterdam only and collectors had to go there in search of varieties.

The Dutch soon began to manufacture a home product that could compete with the Oriental wares; and this product was the famous Delft, which was made in blue-and-white; in Polychrome, of various colors; and in black ornamented with Chinese pagodas and trees in yellow and green, suggesting lacquer.

Delft reigned undisturbed for a great many years; but when the Staffordshire potters perfected their cream-colored, salt-glaze, or "Queen's-Ware," which happened to be cheaper and more durable, the doom of Delftware was sealed: the factories with those picturesque names then declined, some of them giving up altogether and others ending their days as tileworks.

CHINESE PORCELAIN

THE WHOLE world is agreed that Chinese porcelain is the most beautiful ever made in any country whatsoever. All stories of its origin are so legendary that fact and fiction are not to be separated. The art is as ancient as the Chinese themselves. One thing we do know and that is that Chinese porcelain is *hard paste*, made from native *kaolin*, which all Europe tried to imitate after the beautiful Chinese wares were introduced by the Portuguese and Dutch in the reign of the Emperor K'ang Hsi (1672-1722).

Dresden, as we have seen, was the only pottery that succeeded in making a *hard paste*: all the others on the continent, and in England as well, worked at the task and produced a good imitation, but with only *soft paste* until the short-lived Plymouth, Bristol, and New Hall succeeded in making *hard paste*. Delft, which produced excellent copies, was earthenware. The European potteries could, however, and did, imitate the designs and decorations as far as possible of the Far Eastern porcelain; and if we study the ornamentation of Dresden, Chantilly, St. Cloud, Vincennes, early Sèvres, Bow, Chelsea, Derby, Worcester, Spode, and all the rest, and then look at the contemporary Oriental pieces, we shall have no difficulty in seeing where the inspiration for almost everything came from.

Fashion was—as she often is—responsible for an immense source of revenue. If the *élégantes* of the Eighteenth Century had not lost their heads over the china from Far Cathay to such a degree that China-mania raged over the cultured world for a century, the European potters would never have thought of endeavoring to supply the demand for beautiful porcelain and interesting curios by establishing Works in their native countries. Even the cream-colored Queen's-Ware of Wedgwood was inspired by the creamy white of Fukien with

its brilliant glaze. The splendid peonies, chrysanthemums, water-lilies and flowering trees, the long-tailed, brilliantly-feathered birds, the butterflies and other insects, the sprawling dragons, the tea-houses, the lattice-fences, the little bowers, the terraces, the fairy boats on fairy lakes, the slim ladies, the stout mandarins, and the chubby children all winged their way from China to light upon the plates, dishes, tea-cups, jars, and vases of Dresden, Chantilly, Bow, Chelsea, Derby, and Worcester.

No European potters could ever hope to rival the Chinese palette—every delicate and every glowing shade in nature was caught; and the Chinese knowledge of pigments and of their behavior in the firing was little short of magical. The Chinese sought for such elusive and difficult tints as “the tender color of the sky after rain,” “the color of young grass with the sun shining upon it,” “robin’s egg blue,” and the tones on “a kingfisher’s crest” and “a peacock’s breast”; and they found them; and they fixed them, too.

It is a little singular that the collectors’ nomenclature for Chinese porcelain should be in the French language. Of course, this is not the case in China; but the cultured western world has accepted so entirely the classification of French *savants* that it would be pedantic to translate the terminology. Therefore, if we wish to speak of the creamy or ivory white early Sung, and that made in Fukien in the Ming period and all subsequent ware of this type, we call it *blanc de chine*. We use the words *famille verte*, *famille rose*, and *famille noire* to describe the group of green, rose-colored, and black pieces. We use *sang de bœuf* to describe beef-blood; *clair de lune* for the strange gray-blue-lavender shade of moonlight; and *aubergine* for the dark brownish-purple, egg-plant color; and *truité* for the scales of the trout.

Last, but not least, the word *céladon* is given to those pieces of plain color of every known tint of grayish-green, sea-green, sage-green, jade-green, and so on. This, too, is of French origin and was bestowed from a rather curious circumstance. In a play called *Astrée*, presented in Paris in 1610, one of the characters—a dandy named *Céladon*—always appeared in a costume of some shade of sea-green. This was just the tint of the Chinese vases; and why not call these vases by the name *céladon*, said the fashionables of Paris? Why not, indeed?

And *céladon* they have been called ever since.

The gorgeous monochrome vases of China have been the delight of connoisseurs for centuries; and will continue to be so for centuries to come.

The amazing variety of Chinese ceramic decoration is as astounding



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Covered Jar. K'ang Hsi. Blue and White

as its beauty. In all the millions and millions of pieces that were made there will never be found a duplicate in every detail: the variation

may be slight, but it is there. And what a fascinating treatment of flowers, birds, people, and fantastic creatures!

When we enter the world of Chinese Tea-Cup Land we are so enchanted that we find it perfectly natural to associate with ivory-white



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Covered Jar. Ch'ien Lung. Famille Rose

goddesses in flowing robes and pearl necklaces, with half-closed eyes and gentle smiles, standing barefooted on scrolling clouds; to play

chess with Wang Chi and the spirits of the Pole Stars; to listen to the tortoise tell his life-history of a thousand years; to chase the *Hundred Butterflies* that flutter among the gorgeous flowers; to have a game with the *Fo-Dog* and his ball of brocade: to wander after the cranes and mandarin ducks among the tall reeds and the waving grasses; to hunt for pearls with the grotesque and gigantic dragon; to gaze enraptured at the jeweled plumage of the long-tailed pheasant; to form an intimate friendship with the gentle *kylin*; to sail in fairy barques on fairy lakes with ladies whose eyes are almond-shaped and whose



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Fo-Dogs

smiles are no less fascinating because they slant sideways, to an island, where, among the peonies, magnolias, pomegranates, iris, and syringa, intoxicating in their riot of color and wealth of scent, we share the wine-cup of the *Eight Immortals* and feast upon the *Peaches of Longevity* and the *Oranges of Good Luck*!

Interest for the collector begins with the Sung Dynasty (960-1279), although specimens are rare. Sung is dependent on form and glaze, as it is undecorated except for incised, or stamped, or applied reliefs in the same color as the ground. Tall, slender vases, deep bowls, wide

dishes, and models in imitation of ancient bronzes, or real and fabulous animals, and cups without saucers or handles are the principal forms. The colors are *clair de lune*, *aubergine*, brown, lavender, purple, and mottled. White porcelains with creamy lustrous glaze and many shades of *céladon*, from every tint of olive to pale absinthe and gray, characterize the Sung productions.

"The Sung is the age of high-fired glazes splendid in their lavish richness and in the subtle and often unforeseen tints which emerge from their opalescent depths. It is also an age of bold, free potting,



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chinese Plate. Ch'ien Lung

robust and virile forms, an age of pottery in its purest manifestation." Such is Hobson's opinion.

Ming (1403-1619) introduced some new forms. There was a *potiche*, covered jar (large, round, and high-shouldered), and a high-shouldered, baluster vase with small neck and narrow mouth. This latter piece was called *mei p'ing* (prunus jar), from its suitability for holding a branch of the flowering plum ("hawthorn"). There were also others: massive and often somewhat clumsy vases of double-gourd shape; a vase with

a square body and gourd-shaped neck; bottles with tapering neck and globular body; ovoid jars; melon-shaped pots with lobed sides; and jars with rounded body and short, narrow neck.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

*Kuan Yin. Chinese Goddess of Mercy.
Blanc de Chine. K'ang Hsi*

"Powder blue," blown through a bamboo tube covered at the end with thin muslin thus producing a powdered, sprinkled effect, was a novelty.

Ming underglaze blue is famous. The blue was received from some Mohammedan country—probably Persia—as tribute and was called "Mohammedan Blue" to distinguish it from native blue. A very beautiful apple-green and a cucumber-green were characteristic and also a brilliant red, said to have been produced from powdered rubies. An iron-rust red was also popular. Cups and vases were richly decorated with red fishes and peaches on a white ground and red dragons in high relief. There were beautiful yellow glazes of the

finest quality, ranging from the shade of "fresh-boiled chestnuts" to orange; and there were combinations of the three colors, purple, green, and yellow. Pure creamy-white figures with brilliant glaze and the thin "egg-shell," which has apparently no decoration, but which, on being filled with water, or wine, exhibits incised dragons, flowers, or other designs, are also among Ming productions.

Ming was made chiefly in two centres—Ching-te in Kiangsi and Tê-hua in Fukien.

Tê-hua factories produced a number of deities, Kuan-yin, goddess

of mercy; Kuan-yü, god of war; Bodhidharma, the Buddhist apostle; Menjusri of the Buddhist Trinity; Hsi-wang-mu, the Taoist queen of the west; the Taoist Immortals; and so on. But the favorite was the "beautiful and gracious figure of Kuan-yin, represented in various poses as standing on a cloud base with flowing robes; seated in contemplation on a rosy pedestal; or enthroned between her two attributes, the dove (which often carries a necklace of pearls) and the vase of nectar, while at her feet on either side stand two diminutive figures representing her follower, Lung Nü (the dragon maid) holding a pearl; and the devoted comrade of her earthly adventures, Chên Tsai." *

The Emperor Wan Li (1573-1619) closes the Ming Dynasty.

The Ch'ing Dynasty (1662-1856) is the culminating period of beauty and technical perfection, beginning with the superb productions made during the reign of the Emperor K'ang Hsi (1662-1722). Nearly everything of past beauty was restored to favor, the old *céladons* for instance, with all the exquisite sea-green tints. The K'ang Hsi period is famous for its superb monochromes: there is every shade from *sang de bœuf* to the delicate "peach blow", or "peach bloom" and "crushed strawberry;" an enormous scale of blue, from the "mazarine" blue, slaty blue, "powder blue" and dark blue to a deep sky blue, and to all the tints of turquoise leading to "kingfisher blue" and "peacock green." The greens run from spinach, myrtle, cucumber, dark leaf, camellia-leaf, snake-skin, apple, sage, emerald, and "young grass with the sun shining on it." Then there are *clair de lune*, light lavender, dark lavender, purple, and *aubergine*. The yellows range from "boiled chestnuts" and "primrose" to "the yolk of a hen's egg" and orange. There is also the lustrous "mirror black," the white "egg shell," the flame-like streaks called *flambé*; and the mottled effects veined with gray and purple called *transmutation glazes*.

K'ang Hsi is also famous for its "three-color decoration" in green, purple, and yellow. Many varieties of crackle were used, including "fish-roe" and "trout-scale" (*truité*). There are also borders and patterns like brocaded silk. The *black hawthorn* belongs to this reign and also the famous blue and white *ginger jars*, which were not intended exclusively for preserved ginger but were designed for

* Hobson.

New Year's gifts, more frequently to hold tea than anything else. The *prunus* (or "hawthorn", as custom has named this flowering



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Covered Jar. Ch'ien Lung. Famille Rose

branch), was intended to symbolize the passing of winter in the crackling ice and the coming of spring in the sprays and petals.

Decorations show flowers, fruits, mythological creatures, fabulous birds and animals, *Flowers of the Four Seasons* (peony of spring,

lotus of summer, chrysanthemum of autumn, and *prunus* of winter); the *Hundred Flowers* (a vase containing many blossoms); the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Covered Jar. K'ang Hsi. Rouge de Fer

Eight Taoist Immortals; the aster, tiger-lily, *prunus* (hawthorn) lotus, and peony; scenes of domestic life; landscapes and garden-scenes; sacred mountains; the *Hundred Boys* playing all kinds of games; scenes that inspired the *Willow Pattern* of the Staffordshire

potters; butterflies and insects; the tall, slender maidens in handsome, straight gowns, called by the Chinese *mei yen* (meaning "pretty girls") and by the old Dutch traders *Lange Lijsen* (meaning *Long Elizas*); the *Eight Immortals of the Wine Cup*; the *Twenty-Four Paragons of Filial Piety*; the *Hundred Antiques* (representing books on tables, brushes in vases, water-pots, scroll-pictures, tall vases filled with peonies, paper-weights, sword, the *ju-i* sceptre, musical stone,



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chinese Tea-pot. Ch'ien Lung



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Chinese Tea-pot. K'ang Hsi. Yellow, Aubergine and Green

etc.); and the *Four Accomplishments* (painting, music, calligraphy, and chess).

K'ang Hsi blue and white is adored by collectors—and justly. The designs are legion. "There are," says Hobson, "the old Ming favorites such as Court scenes, historical and mythological subjects, pictorial designs, such as ladies looking at the garden flowers by candlelight. There are landscapes after Sung and Ming paintings, the usual dragon and phoenix patterns, animal, bird and fish designs, lions and mythical creatures, the familiar group of a bird (either a phoenix or a golden pheasant) on a rock beside which are peony, magnolia, and other flowering plants.

"Panel decoration, too, is frequent, the panels sometimes petal-shaped and emphasized by lightly moulded outlines or again mirror-shaped, circular, fan-shaped, leaf-shaped, oval, square, etc., and

surrounded by diapers, and white in blue designs. The reserves are suitably filled with figure subjects from romance, or history, or family life,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Vase. K'ang Hsi. Blue and White

mythical subjects, such as the adventures of Taoist sages, the story of Wang Chi watching the two Spirits of the Pole Stars playing chess; Tung Fang So and his peaches; or, if numerical sequences are needed with the *Four Accomplishments*; the *Flowers of the Four Seasons*; the

Eight Taoist Immortals; and the *Eight Immortals of the Wine Cup*. Another favorite panel design is a group of vases, furniture and symbolical objects from the comprehensive series known as the *Hundred Antiques*." Then there are the aster, the tiger, and the famous "hawthorn" (*prunus*) patterns.

The beautiful class the "*famille verte*," enamelled porcelain, in which green is the leading color, begins its career at the very opening of the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Tea-pots. K'ang Hsi. Famille verte

K'ang Hsi period, and the *famille rose* was introduced towards the end.

Yung Chêng (1723-1735) porcelain is not remarkable for its blue and white. Perhaps the most important feature of this reign is the development of the *famille rose*, the beautiful enamelled porcelain that exhibits all the shades from delicate rose-pink to the deep crimson-rose. These colors are all derived from gold, it is said; and they are called *soft colors*, in contradistinction to the *hard colors* of the *famille verte*.

Ch'ien Lung (1736-1795) was a poet, painter, and calligraphist; and his compositions often appear on the porcelain of his time, which is of the highest technical perfection. However, European influences

were creeping in as the trade was growing every day by leaps and bounds. In addition to the old palette there is a new "tea-dust glaze" and a new "iron-rust glaze," besides a "robin's egg blue," a deep sapphire blue, and some coral reds. A deep ruby red in the *famille rose* group is much prized. Among the favorite designs is one showing ladies of the court drifting dreamily in little boats in an ornamental lake, to pick lotus blossoms in the great Lotus Festival in Peking.

Chinese decoration with its variety and symbolism is a special study by itself; but it will interest the beginner-collector and, perhaps, encourage him to embark on this fascinating study for himself if I give a few of the most important subjects.

The crane is the emblem for longevity; a pair of mandarin ducks, conjugal affection; a magpie, happiness; a cock, fame, and with the peony, riches and honor. The bat signifies happiness; and the cicada, life after death. Butterflies are often used; and a design is known as the *Hundred Butterflies*.

Certain birds and flowers are associated: the lion and the peony;



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Vase. K'ang Hsi. Famille noire

the pheasant, with peony and magnolia; partridges and quails, with millet; swallows, with the willow; and sparrows with the *prunus*.

Among the favorite flowers are the peony, chrysanthemum, rose,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chinese Jar. Céladon. Late Ming

orchid, jasmine, iris, gardenia, syringa, magnolia, hydrangea, hibiscus, begonia, pink, lotus, pomegranate, water-lily, and "water fairy flower" (*Narcissus tazette*).

The peach, pomegranate, and citron symbolize the *Three Abundances* (Years, Sons, and Happiness). The peach is emblematic of longevity and the orange of good luck. The pine, bamboo, and *prunus* are called "the three friends." The gourd is significant of long life, and the fungus, known as *ling chih*, resembling the head of the *ju-i* sceptre (which grants every wish), bestows good luck.

The flowers used for the months corresponding with ours are peach for February; tea-peony, March; double-cherry, April; magnolia, May; pomegranate, June; lotus, July; pear, August; mallow, September; cherry, October; gardenia, November; poppy, December; and *prunus*, January. The *Four Seasons* are represented by the peony, lotus, chrysanthemum, and *prunus*.

The deer frequently appears with the *ling chih* fungus; the tortoise with the long tail that he acquires after a thousand years of existence; and the toad and hare are important because they live in the moon, where they compound the Elixir of Immortality.

Of even greater importance are the mythological creatures which are treated with such splendid imagination. First of all comes the dragon, the great monster that lives in the sea, in the storm clouds, in the flame, and in the bowels of the earth. The typical dragon has a huge head with open jaws and scowling countenance, horns, a serpentine body covered with scales, bristling spines along his back, flames issuing from his shoulders, and four feet with sharp and heavy claws. During the last two dynasties the Imperial Dragon has had five claws; and this five-clawed dragon was reserved for the Emperor. A group of nine dragons was also a design that belonged to the Emperor exclusively. The dragon usually appears as rising from the waves, riding on the clouds, or pursuing a pearl.

The gorgeous *Fêng Huang* is the device of the Empress. This is a strange bird with the head of a pheasant, beak of a swallow, a long, flexible neck, an immense and gracefully flowing tail, claws pointed backwards as it flies, and the most gorgeous plumage imaginable. This bird is the one that caught the fancy of all the European ceramic painters and appeared on the dishes and platters of every pottery. It also inspired the long-tailed and gilded bird that so often perches on the Chippendale mirror.

The curious composite animal, the *ch'i lin*, or *kylin*, with the body

of a deer, a dragon's head, slender legs, curled and bushy tail (something like that of the conventionalized lion), and flames on its shoulders, showing its divinity, is the noblest expression of animal creation. It is so gentle that it will harm no living creature and it treads so softly that it cannot crush a leaf, nor make a footprint. The *kylin* lives to be a thousand years old.

The "lion" apparently wishes to deceive the world by its ferocious face, for it is really very docile. It is called the *Fo-Dog* (Dog of Buddha) and is usually represented as holding in its paw a ball of silk brocade. This beast looks much like the Pekinese spaniel, which is, indeed, named for him.

Chinese ceramic mythology also includes sea-monsters and demons of many kinds. A tiger is occasionally to be seen and fish are also favorite subjects for decoration.

The points of the compass are indicated by an azure dragon for East; a white tiger for West; a black tortoise for North; and a red bird for South.

The Buddhist pearl grants every wish and so does the *ju-i* sceptre, the shape of which is often seen imitated in the curtains and lambrequins that decorate a room, and upon the border, and as designs for the border, of a plate, or for a decoration upon a vase.

JAPANESE PORCELAIN

ALTHOUGH Japanese porcelain was derived from China and Korea, it perfectly expresses the character of the Japanese race. Passing by the legends of the early manufacture of pottery in this country, the first definite date of the making of true porcelain is 1513, when Gorodayn Shonsui returned from China, where he learned to make porcelain. He settled in Hizen, where he produced several kinds of ware—crackled, *céladon*, blue-underglaze decoration, and decoration in various colors.

The two chief ports of the province of Hizen were Nagasaki, where the Portuguese had their trading-station and the Dutch after them, and Imari, from which most of the porcelain was exported to Europe. This was known in Europe in the early days as "Old Japan" and afterwards as "Imari." Imari, however, is the name of the port, whence the

production from all of the kilns in the province of Hizen were shipped. The chief of these wares came from Arita and was richly decorated with red, blue, and gold (and sometimes a little black). Hizen factories also produced a blue and white *Hawthorn ware* (the Japanese *ume*, emblem of spring, youth, and happiness) and an "egg shell," much of which was decorated in Tokio. The other factories in the province of Hizen ranking after Arita were Karatzu, where glazed pottery was first made in Japan; Mikawachi, established in 1650 by a Prince of Hirado, hence called *Hirado ware*, a chief design being seven (or five) boys playing under a pine-tree; and Ohokawachi, where the ware, made under the direction of the Princes of Hizen, was destined for their own use and for presentation to the nobility, and which was first established in Iwayagama and removed in 1710 to the north of Arita by Prince Nabeshima of Hizen.

The most famous variety of the *Nabeshima* porcelain was that decorated with overglaze or enamel colors—red and blue and green—with a little gilding, in which figures, lattice-work, cherry-blossoms, and other flowers and foliage, birds, and butterflies are mingled in Chinese and Japanese mixture. In the province of Hizen about 1647 worked the famous potter, Kakiyemon, whose decoration became so popular with the European porcelain painters that it was imitated in many a factory.

Burton, who admires it for "its simple beauty and the deceptively artless appearance of its decoration," describes it as follows: "On a ground of soft, white porcelain of great surface tenderness, a decoration consisting of scattered flowers of *prunus* and other trees, bright, alert birds and flowering gardens trimly disposed with their lattice-work fences and occasionally a sportive Chinese boy are the best known. Other examples may display a dragon, tiger or phœnix with floral medallions here and there to occupy the irregular spaces of otherwise plain surfaces."

Next to Hizen ranks the province of Owari, which produced many kinds of porcelain and *faïence* as well. The blue-and-white Owari is very much admired. The paste is fine and transparent. At Seto the potter Toshiro settled in 1225 after he had learned the art in China.

"The porcelain," says Audsley, "is of the purest and most translucent quality, covered with a fine glaze of great brilliancy. The decora-

tions are painted in a blue of remarkably rich and pure tone, skilfully graduated to meet the exigencies of the subject. The decorations, for the most part, consist of landscapes, birds, and flowers drawn boldly in the leading lines and with great delicacy in the details."

The characteristic Kaga ware comes from the province of Kaga on the island of Nippon and consists of a dull red ground beautifully decorated with a metallic composition that resembles both gold and copper. The decorations are landscapes, flowers, fish, seaweed, dragons, and figures. Leaf-borders are frequent. This ware dates from 1650. Kaga also made a polychrome ware with a great number of colored enamels.

Kioto in the province of Yamashiro derived its pottery from Korea in the person of Ameya, who settled in Kioto in 1550 and who originated the *Raku ware*, used for the ceremony of tea-drinking. The important tea-bowls that he produced were so highly esteemed that the hero, Taikô Sama, gave the potter a gold seal engraved with the character Raku, meaning enjoyment, with the order to stamp it on every piece that he made. Raku is an earthenware covered with monochrome glazes; and it is valued for the pleasant flavor it gives the tea and the virtue it has in keeping it hot. Raku is sometimes covered with lacquer. The artistic pottery of Kioto was originated by Nonomura Ninsei about 1650, whose tea-bowls, small boxes, and perfume-burners are valued highly.

The Japanese modelled many grotesque and eccentric figures. A number of these came from the Kiyomidzu Gojozaka Works. "We can easily picture the scene," says Audsley, "which has frequently had its parallel in the West, in which a dandy of Kioto, wearied with ever-recurring pleasures, finds a few moments' enjoyment in examining and purchasing some unusually malformed and otherwise unique piece of pottery which has been handed to him by the self-complacent and lucky artist."

Satsuma ware is *faïence* and not porcelain. Satsuma is a province separated from Hizen by an arm of the sea. The ware was established in 1598, when a Prince of Satsuma returned from an invasion of China and brought home seventeen Korean potters. They produced a brown pottery at first in Nawashirogawa; but discovered a white clay in the neighborhood in 1620 and produced the *faïence* now called Satsuma.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Kaga Wine-pot. Eighteenth Century

Soon they began to decorate it in gold and colors. Early examples are scarce; even those of the early Eighteenth Century are rare. Japanese connoisseurs consider the productions of the first years of the Nineteenth Century the finest specimens of all.

"The ware known as Satsuma *faïence* is of a very light tint, ranging between greyish white and vellum. The old pieces which have not been



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Japanese Bowl. Arita

much stained by use are usually of a cold tint. The ware after it leaves the drying-sheds is burnt at a moderate heat into the 'biscuit state'; it is then dipped into the glazing composition, and, lastly, fired, at a high temperature, in the grand oven. On cooling, unequal contraction takes place

between the body and the glaze and the result is that the entire surface becomes covered with a minute network of fine cracks.

"The decorations met with on works of Satsuma *faïence* may be classified under three styles. The first comprises simple floral designs, in low toned colors with gold sparingly introduced; this is met with on the rarest ancient pieces only. The second consists of diaper-work, medallions, and conventional ornamentation, usually executed, in good specimens, with great accuracy and beauty of coloring, and with a lavish use of gilding, both burnished and not, and in this class are found the choicest and most highly valued examples of the ware. The third comprises floral compositions and birds. This is decidedly the most common of all the styles of decoration. The floral designs in the best specimens are treated with great freedom, not overcrowded with detail, and most artistically disposed and colored. The colors used are generally low-toned and a peculiar dull red enamel with very little gloss is frequently introduced. In later works the floral devices

are of the most complex description and colors of intense richness are employed." *

The Japanese call the ware Tsuchi-yaki, meaning earthenware, as distinguished from porcelain.

Japanese ceramics present a great wealth of design, all of which is more or less symbolical; and some of the symbology is evidently derived from China. Flowers are very important. The chrysanthemum (*kiku*) comes first. Other favorites are the peony (much used in Satsuma ware), the lily, hydrangea, wistaria, carnation, convolvulus, and water-lily. Of trees the bamboo, plum, fir, pine, and the hawthorn (*paulownia imperialis*) appear most frequently and reeds, vines, and grasses are common. With the bamboo the crane and tortoise are often seen—all three expressive of longevity and happiness. The fir is sometimes laden with snow.

Birds are constantly seen: cranes, wild ducks, wild geese, falcons, hawks, domestic fowls, little birds, and the gorgeous pheasant with glowing plumage and immense tail (very popular with the decorators of Satsuma ware). Animals are not so popular, though the fox appears in his legendary character and the monkey is used as a mountebank for caricature and for grotesques. Fish are the delight of the Japanese painter; and the carp family is a favorite. Crustaceans, reptiles, and insects are often introduced. As a background the sea is frequently represented and the sacred mountain, Fusi-yama (Mother of Fire), created hundreds of years ago in a single night, is shown on many a platter, bowl, and tea-pot and in every possible view and under every atmospheric condition.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Japanese Bowl. Arita. Seventeenth Century

* Audsley.

The Japanese dragon is a snake-like creature with spines and a serpent head, furnished with pointed teeth and gigantic *antennæ*. The imperial Japanese dragon has *three* claws instead of *five* as the Chinese dragon. The Japanese has also the *kyrin*, with the head and breast of a dragon, the body and legs of a deer, and the tail something like that of a lion. It is the same as the Chinese *kylin* and, like its Chinese cousin, is a gentle, lovable beast of good omen. Sometimes the *kyrin* is represented in company with the *ho-ho* bird, which has the richest plumage and a superb tail. The *ho-ho* is always shown in postures of grace and always depicted with elegance. The Japanese say it lives in supernatural realms and descends to earth only at the birth of a great philosopher or a benefactor to mankind. The *ho-ho* corresponds to the Chinese *Fêng Huang*. Then there is the tortoise, with a long, hairy tail; and the mythological fox (*kitsune*), which can appear as a human being at will and change back into the fox again. Demons with horns and tusks are plentiful. Then there are the *Seven Deities of Good Fortune* (Long Life, Wealth, Daily Food, Contentment, Ability, Love, and Glory). The *God of Long Life* (Shiou Rô or Girogin), is a curious, grotesque, little man with a long white beard and a head very much elongated above the forehead. This elevation of the top of his head comes from his perpetually worrying his brains and scheming to promote human happiness. It is a very hard task, but the venerable old man has a humorous aspect about it, or, at least, he provokes humor in others. He carries a long staff and is accompanied by either the crane or the tortoise.

The *God of Wealth* (Daikoru) is a short, stout man and very good-natured. He is dressed like a *daimio* of the old *régime* and wears a low cap, carries a bag of treasures and a miner's hammer, and is usually seated on a bale of goods, or a bale of rice.

The *God of Daily Food* (Yebis) is a fisherman. He is short and stout, is dressed in loose, flowing robes and wears the black cap of a person of rank. He carries a fishing-rod in one hand and a fish in the other.

The *God of Contentment* (Hotei) is short and stout with a very large paunch. He is bareheaded and carries a sack, a fan, and a lamp. He is poor, a sort of vagabond, and is fond of children. A child is sometimes represented with him. Sometimes several children accompany him.

The *God of Ability* (Tossi-Tukû) is a learned doctor, grave and amiable, an old man, wearing a long robe with flowing sleeves. He carries a fan and a staff, on which are his manuscripts. He has a much developed forehead, large ears and sharp eyes, showing that he knows everything, sees everything, and hears everything.

The *Goddess of Love and Beauty* (Benten) is usually seated and playing a musical instrument. Sometimes, however, she is dressed in a blue mantle with stole, wears a diadem, and carries a key in one hand and a pearl in the other.

The *God of Glory* (Bisjamon) is a warrior in armor, bearing a lance decorated with streamers. Sometimes he carries a pagoda, or a model of a temple, for he is also patron of priests.

The Japanese are also extremely clever in their manipulation of fret-patterns, diapers, medallions, powderings (ornaments scattered at regular intervals over the surface), and heraldic badges.



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Japanese Goddess of Love and Beauty.
Benten. Satsuma

CHAPTER II

SILVER

A COLLECTION of silver is beautiful, distinguished, and sumptuous. It is slow work to amass a fine collection, however, but the result pays for all the effort and patience expended. Moreover, the quest for old silver is a very pleasant one: it rarely calls for hard journeys. One need never leave the large cities, for the shops of silversmiths and important auction-rooms are the pleasant quarries. Generally speaking, too, silversmiths are well versed in their specialty and are willing to communicate their lore very generously.

As comparatively little French, German, Italian, Spanish, or Dutch silver appears in our country, the American collector's efforts must, perforce, be directed to English and American productions; and of English craftsmanship that, as a rule, bearing the London hall-marks.

ENGLISH SILVER

ENGLISH silver is of all antiques the one about which there is the most accurate knowledge, owing to the hall-marks, maker's marks, and date-letters that appear on every authentic piece. The buyer is on perfectly safe ground. "Thrills" come when a rare piece turns up, as frequently happens.

English silver, as far back as it can be traced, was of particular elegance and beauty. Those who are familiar with the display of silver in the London shops of to-day have no difficulty in believing that the London silversmiths are merely continuing old traditions. The Goldsmiths' Company was one of the greatest of the famous "Livery Companies;" and the Goldsmiths were important enough to have their own chaplain, legal advisers, and so on at an early period. The great array of Goldsmiths' shops in Cheapside was one of London's chief attractions. It extended from Old Change near Paternoster Row to

Mercers' Chapel at the lower end of Cheap. An Italian visitor in the Sixteenth Century remarked that "all the shops of Milan, Rome, Venice and Florence could not equal in magnificence the quantity of silver he had seen offered for sale in London. Paul Hentzner, a German traveller in Queen Elizabeth's time, wrote in his book of *Travels in England*: "The streets of London are very handsome and clean, but that which is named from the Goldsmiths, who inhabit it, surpasses all the rest."

There was great demand for the gold, silver, and silver-gilt articles that the Goldsmiths produced; for in castles, manor-houses, mansions, universities, and colleges and the homes of princes and prelates magnificent silver was displayed on, what corresponds to the modern side-board, the livery-cupboard with its receding tiers of shelves; and whenever there was a special entertainment for special guests additional gold and silver pieces were brought from the treasure-chests. Here would be seen the great "charger," the huge dish on which was served the boar's head, the roast peacock with spread tail, the swan on its decorative pasty, or the enormous roast of meat. Here, too, were the gold or silver plates called "trenchers" and the "trencher-salts," that stood beside them. Then there were trays of many sizes, including the large "voyder," on which scraps left on the plates at the table were scraped with the "voyder-knife;" ewers and basins for rosewater, handed between courses (very necessary when forks were unknown); and the curious piece, called *Nef*, in the form of a ship, placed with great ceremony at the proper moment before the host and containing, amid the sails and ropes of silver and the tiny sailors on the deck the host's favorite spices and the still more important piece of horn, called the "essay" with which he tested his wine, to see if it were poisoned or not, before he dared to drink. On these shelves would be also a "standing-salt" the ceremonial piece placed in the centre of the table, a mark for the seating of the guests, precedence being close to the "Salt," and the inferior persons "sitting below the Salt". Besides these pieces there would be great flagons, standing-cups, immense bowls, bottles, tankards, posset-cups, mugs, tumblers, and enormous candlesticks.

The style of these grand pieces was Gothic; and the workmanship was exquisite and most ornate, leading gradually, as the years wore on, into designs of Renaissance character. To the Tudor period also belong

the quaint spoons of the three varieties—"maiden-head," "seal-head," and "Apostle-spoons."

In Jacobean days porringers, posset-cups, caudle-cups, and tankards became of importance; and during the Restoration tea-pots, coffee-

pots, chocolate-pots, and punch-bowls, with accompanying punch-ladles, forks, *pied de biche* spoons, casters for pepper and sugar, and new styles in candlesticks, flagons, etc., appeared.

Yet while he may long for all of these splendid productions, the collector has very little chance of ever seeing examples save in a museum, or when some great Collection is dispersed. There is, indeed, very little silver of the Seventeenth Century left in England; still less of the Sixteenth Century; and almost nothing at all of the Fifteenth Century, because nearly all the old families had to melt down their ancestral silver to pay for the disastrous Wars



COURTESY OF THE AMERICAN ART GALLERIES

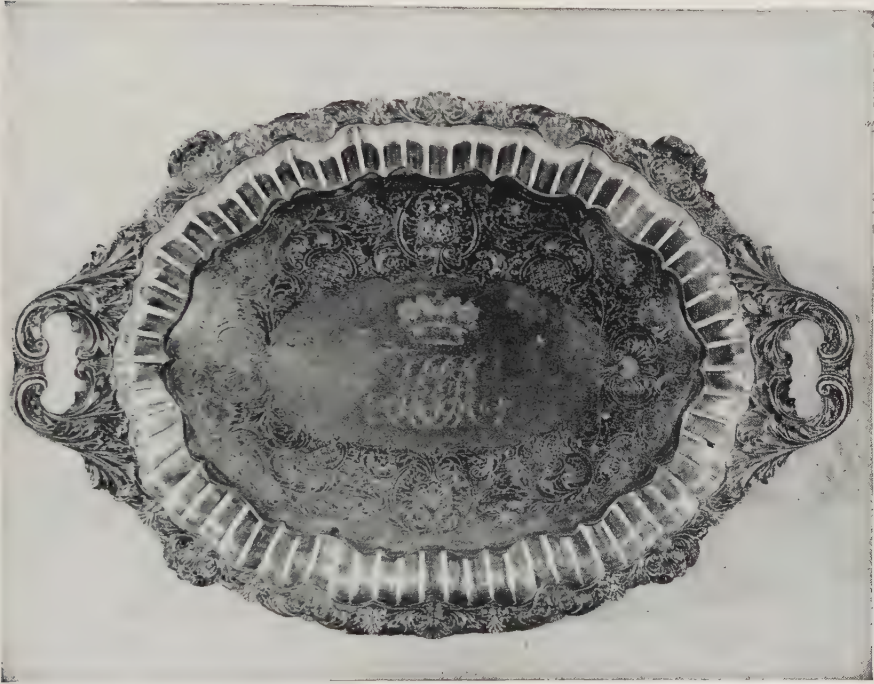
Elizabethan Flagon. London Hall-mark 1597

of the Roses and for the debts of their sovereigns.

Fashion, too, was responsible for the destruction of much old English silver that would be almost priceless to-day. The sideboard has always exhibited the mode. It was always easier to have new silver than new furniture. The method was simple. One day some of the fine old-fashioned family pieces were sent away and a few weeks later beautiful new articles took their place on the shelves. Many old standing-cups, handsome flagons, rosewater-dishes and ewers and two-handled porringers live again in the form of salvers, tea-pots, chocolate-pots, punch-bowls and even in the comparatively insignificant forks,

spoons, and ladles. Therefore, the greater part of what had been left from the toll of War was confiscated for new forms required by a change in social customs, such as tea, coffee and chocolate-drinking and the fashionable punch.

"Hitherto," says W. W. Watt, "silver had been largely used merely for display: indeed it would appear that a feast was merely a conven-



COURTESY OF THE AMERICAN ART GALLERIES

Silver Owned by Harriet Mellon, Duchess of St. Albans. London Hall-mark 1817

ient opportunity for exhibiting the wealth of the host. But now it was no longer the sideboard but the dining-table which was decorated with plate: new customs, the introduction of new beverages, the provision of large quantities of forks and spoons, meant a vast amount of silver. Now when we remember the enormous quantity of silver in the Eighteenth Century in the great country houses and elsewhere in England the question arises whence came the silver which was needed for the production of all these objects? There is no evidence that a larger

amount of bullion was entering the country than at ordinary times: there was no repetition of the 'plenty' which had poured in during the reign of Elizabeth owing to the conquest of Mexico and Peru. We are, therefore, driven to one conclusion, that a large proportion of the silver produced for domestic purposes during the Eighteenth Century was obtained by melting down old family possessions: and the loss of earlier English work in this way is beyond computation."

It is a pity that our wealthy and fashionable Southern planters were as eager to keep up with the styles as were their cousins in England. Our Southern ancestors were continually sending their family heir-looms to England to be melted down to reappear in up-to-date articles. If they had not done this, a great deal of valuable Tudor and Jacobean silver would be owned in this country to-day; for inventories show that very fine plate was owned in the Southern Colonies.

We must not blame our ancestors for keeping up with the styles. Are we not doing the same thing? Only to-day *the fashion is for Antiques!*

And among antiques the tankard holds an honored place.

Perhaps it is because the article suggests a robust gaiety, such as rollicking Sir Toby Belch exhibited in the house of the Lady Olivia in *Twelfth Night*, or perhaps, it is for some unknown reason; but, no matter what the reason may be, the tankard makes a special appeal to the collector of old silver.

It seems that the word tankard was first applied to a large wooden tub bound with iron in which water was carried; and about 1575 this name appears to have been first bestowed on the piece, which might be well described as a big, silver mug with lid and handle. Early tankards were tall and ornamented with arabesque bands of *repoussé*, or engraved work; these tall, straight and rather slim upright tankards date from the reigns of James I. and Charles I. Drum-shaped tankards, ornamented with flowers in *repoussé* work on the sides and covers, also appear in these reigns. Afterwards the form became plainer. The tankards of the second half of the Eighteenth Century are very plain indeed; and they are usually of great diameter in proportion to their depth. They have flat lids and very massive handles. Some of them were equipped with a whistle in the handle for the purpose of summoning the servant when the tankard needed refilling. About 1720 the

swelling drum and dome-shaped lid, with or without a knob, was introduced. The owner's coat-of-arms was usually engraved on the side.

Tankards are varied in size, shape, and ornamentation. The tankard may stand on a flat, or a moulded base; it may have tapering, or bellied sides; its handle may be variously curved or decorated; and the



Set of Cups. Dublin Hall-mark 1788

COURTESY OF CRICHTON & CO.

lid may be in technical words "flat," "domed," "stepped," and "stepped and domed".

Always look at the lid. The lid is the tankard's most distinguishing feature. First in chronology came the flat lid; then the low dome; and last of all a series of steps surmounted by a finial. About 1710 a band was placed around the body; and this band usually goes with the domed lid. Here then is one good test for an approximate date of such ornamented pieces.

The "thumb-piece," by which the lid may be raised, is very variable;

it may be a knob, a ribbed upright, a double spiral, a lion, an eagle, a mermaid, or some other fanciful figure, or it may be perfectly plain.

The tankards of the Seventeenth Century were, as we have said, tall, upright, straight-sided, and drum-shaped.

The tankard was not the only vessel for good cheer in Jacobean times. Caudle-cups (also called posset-cups) were of great importance and were usually decorated with the owner's coat-of-arms. They were used for drinking hot caudle (made of eggs, bread, and spice) or posset (milk curdled with wine). The porringer was a two-handled cup, much like our modern "loving-cup." It had a cover. Some were octagonal and some were twelve-sided. From 1665 to 1685 the porringer was decorated with "cut-card" work, thin pieces of flat metal usually in the form of leaves. The acanthus leaf was very popular for this form of ornamentation from 1665 to 1685. This style was succeeded by the fluted and gadrooned Queen Anne porringer.

The London silversmiths lost no time in producing a splendid bowl for the new beverage, punch, that was introduced a little before 1632. The name comes from an Indian word meaning five, because of its five ingredients—spirit, sugar, water, lemon, and spice.

A handsome type was fluted and stood on a gadrooned base. On either side of the bowl was a large ring-handle dropping from a lion's mouth. This model dates from 1702.

Very often the bowl was accompanied by a movable and scalloped rim named Monteith from "a fantastical Scott, Monsieur Monteith, who at that time, or a little before, wore the bottom of his coat or cloak so notched." The Monteith stood on top of the empty bowl and the glasses were arranged in the scallops with the stems outward. The bowl was placed with much ceremony before the host, the glasses were removed, and the Monteith was lifted off. The host then mixed the punch with the same assurance that the club-man of to-day mixes a salad; and the Monteith was replaced. Then the host gravely ladled out the punch. Punch-bowls with Monteiths now bring fabulous prices.

When china became the craze, the silver punch-bowl was supplanted by one of porcelain.

The punch-ladle always has a long handle, frequently twisted, and made of silver, whalebone, ebony, or tortoiseshell. The bowl of the spoon is round, oval, or shaped like a shell. It was not unusual to inlay

a gold or silver coin in the bowl of the spoon and also to add to it a lip for convenience in pouring.

Tea, coffee, and chocolate appeared about the same time—the middle of the Seventeenth Century. The first mention of tea is in an advertisement * of 1658. Tea was still a novelty two years later, for Pepys



COURTESY OF CRICHTON & CO.

Punch-bowl with Monteith Hall-mark 1700

writes in his Diary (28 Sept., 1660): "I did send for a cup of tea (a China drink), of which I never had drank before." The first known silver tea-pot (now in the Victoria and Albert Museum) bears the London hall-mark for 1670 and is engraved with the arms of the East India Company. It is a tall lantern-shaped affair and looks almost exactly like the first known silver coffee-pot (also in the Victoria and Albert Museum) which bears the London hall-mark for 1681, "a gift to Richard Sterne by the Honorable East India Company."

Coffee had a hard time to find favor. The abuse heaped upon it, however, gradually subsided and the beverage became fashionable.

* "That excellent and by all Physicians approved of drink called by the Chinese Tcha by others Tay alias Tee, is sold at the Sultanness Head, a Coffee House in Sweetings Rents by the Exchange, London."

Then Coffee-Houses, which were really clubs, were opened: the first in Oxford in 1650; and the next in London in 1652.

Chocolate was instantly welcomed by the fashionable world. In 1657 it became known that "in Bishopgate Street in Queen's Head



COURTESY OF CRICHTON & CO

Cup. Eliza Godfrey. London Hall-mark 1759

Alley, at a Frenchman's house, is an excellent West India Drink called chocolate to be sold."

The Queen Anne period offers more opportunities for the collector. We have now articles that are suitable for domestic use and many fine and lovely forms, particularly among the smaller pieces, such as sugar-bowls, sugar-tongs, cream-jugs, cake-baskets, sweetmeat-baskets, sauce-boats, muffineers, pepper-castors, tea-caddies, snuffers and trays, small salvers, inkstands and so on. We still have large salvers,

dinner-plates, trencher-salts, soup-tureens, porringers, candlesticks, chandeliers, ewers, wine-coolers, punch-bowls, coffee-pots, chocolate-pots, tea-pots, and tea-kettles.

The change of style from the preceding years is splendidly set forth by W. W. Watt as follows:

"At the beginning of the Eighteenth Century and during the reign of Queen Anne, the productions of the silversmith depended largely



COURTESY OF CRICHTON & CO.

Tea-set. George III. London Hall-mark 1795

for their beauty upon their plain surfaces, the richness arising from the high quality of the silver, their grace of form, simple mouldings and facetings: circular forms gave way to polygonal and angular shapes: thus the inherent splendor of the metal was intensified by the play of light on the plain surface and the broken reflections from sharp angles and mouldings. This is the true Queen Anne style, refined, simple, chaste. But could it for long satisfy craftsmen, who had every process at their finger ends? Naturally enough, they sought an outlet for their powers. So they added a little finely engraved heraldry, then engraved borders; and later a large part of the object was covered with delicate engraving in the manner which the French craftsmen understood so thoroughly and knew how to execute with such consummate skill. At the same time we find chasing employed with astonishing

effect, not only by the French craftsmen, but by their English colleagues who were rapidly attaining to their level of ability. Cut-card work was applied more freely and with richer effect."

Every collector of English silver should try to get a Queen Anne tea-kettle with its swing-handle, "duck-neck" spout, and pear-shaped, or melon-shaped, body enriched with flutings, or gadroons.

The tall lantern-shaped tea-pot was now changed, for silversmiths began to imitate the Chinese tea-pots of porcelain. Consequently, Queen Anne tea-pots are of the melon-shape, gourd-shape, pear-shape, or octagonal, with "duck-neck" spouts. Very often the handle was set at right angles to the spout and the handle was usually of ebony or blackened wood. At first the Queen Anne tea-pots were plain, but later they were ornamented with chasing or engraving, or they were beaten (*repoussé*).

The coffee-pot still kept its lantern-shape, because there were no Chinese coffee-pots of porcelain from which to copy. Sometimes the plain tapering bodies were octagonal and the spout was set at right angles to the handle. It was customary to grind coffee in high society when this refreshment was served. Pope in describing the famous game of ombre at Hampton Court Palace in the *Rape of the Lock* exclaims regarding the refreshment:

"For lo! the board with Cups and Spoons is crown'd
The Berries crackle and the Mill turns round."

The chocolate-pots of Queen Anne's day were plain, cylindrical, or tapering, and greatly resembled the coffee-pots; but there was this difference: in the cover or top there was a little hole for the pestle or stirring-rod. The chocolate-pot (*moulinet*, it was sometimes called), was conspicuous in the dressing-room of the *élégante*, who, if we may believe Swift, spent *five hours* in dressing before she made her appearance at the playhouse, at cards, at a rout, at an assembly, or at Ranelagh or at Vauxhall. "When awful Beauty put on all its Arms," when the hairdresser built up the intricate coiffure, or the deft maid laced the tight "stays," pinned the innumerable furbelows of my Lady Modish, made the artificial roses bloom in her cheeks and sprinkled her with Hungary-Water, or some other fine perfume, refreshment was needed at intervals; and for a long time chocolate was the favorite restorative

The Early Georgian Period from the accession of the House of Hanover in 1714 to the middle of the Century was dominated by the taste of William Kent, architect, painter, and general designer, who favored Palladio and the "Gothic" until the styles of the Regency and Louis XV. crossed the Channel. Silver now conformed to the



COURTESY OF CRICHTON & CO.

Cup with Cover. Patrick Robertson. Edinburgh Hall-mark 1759

general taste and exhibited all the riotous ornamentation that Gothic rock-and-shell and "Chinese" motives could and did supply.

The Louis XV. style captured all artisans of every craft. "It is useful to remember," says Watt, "with this style to which the term rococo has been applied, that we know the names of the authors and the year in which it was originated. In 1723, eight years after the accession of Louis XV., Juste-Aurèle Meissonier, an architect with some knowledge of goldsmithing, and Gilles Oppenord collaborated in the

introduction of this style. It had no balance or symmetry, but consisted of clumsy masses of ornament and heavy scrolls, resulting in a restlessness which was exactly the opposite of the quiet refined style which had immediately preceded it. France rapidly became obsessed by the new ornamentations; and it must be admitted that it presented the opportunity for the exercise of the highest talent. England was soon infected; and the silversmiths who saw in it the possibilities of a further exhibition of their marvellous ability, abandoned the simplicity of their earlier efforts and plunged into the riotous extravagance of this fantastic movement. And however much we may dislike the effect, we must recognize the magnificence of the workmanship. Thus between the accession of Anne and the death of George II. the silversmith's art passed from simple and undecorated forms to the most exuberant and unrestrained productions, the work of men intoxicated with their own cleverness."

Every known article was made in silver during this long Georgian Era. In the reign of George II. the great centre-piece called *surtout*, or *épergne*, was introduced, which continued to be the most important object on the dining-table for a hundred years. In the reign of George IV. the tea-urn replaced the tea-kettle.

Chocolate-pots in the time of George II. and George III. were in the form of a ewer, or a hot-water jug; and they, as well as coffee-pots, were often similar in style to the earthenware chocolate and coffee-pots that Whieldon was making in Staffordshire.

In the reign of George I. the spout and handle of the tea-pot were placed directly opposite one another. The body was round, or octagonal, swelling out at the lower part into a bowl. In the reigns of George II. and George III. flower garlands and shells succeeded the flutings and gadroon, and all the fantastic ornamentation of the rococo style was used.

Reaction from the rococo style began to show itself while the Louis XV. rock-and-shell was still in full flower. Several architects and leaders of taste in England made war upon the prevailing fashion; but the greatest influence was that of Robert and James Adam. The straight line, the slender oval, the classical ornamentation, the graceful forms, and the chaste decoration—sometimes only a delicate beading—were inspired by the beautiful articles unearthed in the excavations at

Pompeii, which began in 1763. The silversmith fell under the spell of "the antique" and produced many exquisite articles in the Neo-Classic taste. The oval tea-pots, urns and baskets, the handsome candlesticks and all the varieties of silver used on the table, delicately



COURTESY OF THE AMERICAN ART GALLERIES

Tea-service. London Hall-marks 1806-1807-1810

chased or engraved with festoons and garlands, are greatly prized by collectors.

To this period also belongs the charming pierced-work, particularly used for mustard-pots and for baskets and basins of all kinds, large and small. These were fitted with removable linings of ruby or sapphire glass, which, of course, showed through the perforations of the silver.

At the end of the Eighteenth Century many tea-pots were made of sheet silver, oval or octagonal, with flat bottoms and vertical sides, straight, tapering spouts, scroll-handles and lids slightly domed. The

sides of the oval tea-pots are frequently engraved, very delicately and delightfully, with bands of foliage, festoons, medallions, or diaper, patterns.

The charming Louis XVI. styles gave way to the Empire styles. "John Flaxman and Thomas Stothard," Watt says, "are among the



COURTESY OF CRICHTON & CO.

Crater by Paul Storr Hall-mark 1810

most notable artists who turned their attention to silver. Paul Storr, Philip Rundell, John Bridge, to quote no others, produced work of the highest technical excellence. We have even heard it stated by silversmiths of the present day that in years to come the craftsmanship of Paul Storr will be recognized as little inferior to that of Paul Lamerie."

Nothing gives a greater tone of elegance to a household than the tea-service, or, to give its old name, the "tea-equipage". The tea-pot, tea-kettle, sugar-bowl, cream-jug, tea-caddy, tea-strainer and sugar-

tongs, all displayed on the large, silver salver, or the mahogany tray with silver rail and tiny silver ball-and-claw feet are familiar—almost beloved—objects in the home of refinement. The sugar-bowl joined the family of tea-things about 1690, for until then sugar had been too costly a luxury. At first the sugar-dish was a bowl with a cover like the Chinese and Japanese double bowls; then it followed all the forms of the day and towards the end of the Eighteenth Century appeared as a dainty perforated, or pierced, basket with ruby, or sapphire, glass lining.

The cream-jug went through a variety of shapes from the helmet ewer to the slender oval vase with delicate handle.

Sugar-tongs appear in many forms: birds in scissors shape with beaks opening to grasp the lump of sugar; or ending in shells, or spoons, variously decorated with fine engraving, chasing or beading.

These smaller pieces appeal to collectors who sometimes specialize in them. There are collectors who search for tea-strainers, sugar-tongs, caddy-spoons and tea-caddies. Caddy is a modified form of the Malay word for pound, *Kati* or *catty*; and it was chosen as the name for the little box in which the expensive tea was kept under lock and key. At first the tea-caddy was a bottle-shaped canister; but it gradually



COURTESY OF THE AMERICAN ART GALLERIES

Muffinier by Paul Lamerie. London Hall-mark

1732

became much like a miniature Sheraton cabinet in shape and it was decorated with delicate chasing that resembles the inlay on Sheraton knife-boxes. The tea-caddy was enclosed in a shagreen box, lined with velvet and ornamented with silver handles, key-plates and corner pieces. Deft cabinet-makers produced exquisite little boxes inlaid with satin-wood for holding the tea-caddy.

Tea-caddies and their shagreen and satin-wood boxes make a very interesting and unique collection.

There are many collectors who specialize in spoons. First on the list come the "Apostle-Spoons." No one knows when they were first made, but they are familiar objects in the wills and inventories in England and on the Continent in the Fifteenth Century. Apostle-Spoons take their name from the figure of an Apostle standing on an architectural moulding, with halo on his head and his appropriate emblem (generally the instrument of his martyrdom) in his hand. Apostle-Spoons were made separately and in sets; and happy would be the collector who could find a complete set of the twelve Apostles accompanied by the "Master-Spoon," bearing the figure of Christ in majesty, holding the orb and cross in one hand, and raising the right in blessing. Such sets are very rare. There is one complete set in Goldsmiths' Hall, London. Occasionally a set comes into the auction-room; and when it does there is sensational bidding. At Christie's, for example, in 1893 a set bearing the London hall-marks for 1536-7 brought 4,900 pounds (\$24,500). In 1900, also, at Christie's a single Apostle-Spoon brought a thousand guineas!

It was the custom for a godfather or a godmother to give a child at christening a spoon knopped with the apostle whose name he was to have. Perhaps this occasioned the saying "To be born with a silver spoon in the mouth," as designating good fortune. Apostle-Spoons were greatly prized and were handed down as heirlooms from generation to generation. They occur very frequently in American inventories of the Seventeenth Century in both Southern and Northern Colonies and they were plentiful in New Amsterdam.

Forks were long coming into use for conveying food to the mouth. Italy had forks before England or France; yet they were novelties in Italy in the Eleventh Century, when a Grecian lady was married to the Doge of Venice, Domenico Salvo, as Ruskin tells us in *St. Mark's*

Rest: "Of this Queen's extreme luxury and the miraculousness of it in the eyes of simple Venice many traditions are current among later historians, which, nevertheless I find resolve themselves on closer inquiry into an appalled record of the fact that she would not eat her



COURTESY OF CRICHTON & CO.

One of a Set of Four Candlesticks. London Hall-mark 1734

meat with her fingers but applied it to her mouth with certain two-pronged instruments". These forks were gold.

Coryat, an English traveller in Italy in the Seventeenth Century, jots down in his note-book: "I observed a custom in all those Italian cities and towns through which I passed that is not used in any other

country that I saw in my travels, neither do I think that any other nation of Christendom doth use it but only Italy. The Italians and also most strangers in Italy do always at their meals use a little fork when they cut their meat . . . their forks being for the most part made of iron or steel and some of silver; but those are used only by gentlemen. Hereupon I myself thought good to imitate the Italian



COURTESY OF THE AMERICAN ART GALLERIES

Candelabra, George II. 1757

fashion by this forked cutting of meat, not only while I was in Italy but also in Germany and oftentimes in England since I came here."

We are so accustomed to the use of the fork that it is odd to think that in Queen Elizabeth's day it was a novelty; and one not liked. Indeed it was thought rather coarse and decidedly ungraceful to throw food into the mouth "as you would toss hay into a barn with a pitchfork".

The earliest English silver fork which has come to light is now in the Victoria and Albert Museum. It has a plain, flat handle, two prongs, and the London hall-mark for 1632. The crests of John Manners and

his wife, Frances Montagu, grandparents of Sir John Manners and Dorothy Vernon, are engraved upon it.

The two-pronged fork continued until the reign of George I., when three-pronged and four-pronged forks were adopted. The four-pronged fork was, however, known in 1674. A set of three-pronged forks exists with the date of 1667; but sets of forks did not become general until the beginning of the Eighteenth Century.

AMERICAN SILVER

THE collecting of antique American silver is one of the most difficult and distinguished branches of Americana. There is a double reason for its appeal: sturdy workmanship and historical associations.

To the uninitiated this class of silver at first appears plain, severe, and, perhaps, even uninteresting; but a little attention soon reveals many striking qualities. The forms are simple; the types are often primitive; and the pieces bear little or no decoration, save perhaps a moulding, a beading, or a bevelled edge, and the engraved coat-of-arms of the person for whom the particular article was made.

Another thing that attracts the eye is the peculiar, cold whiteness of the metal. It may be said here that the material for most of the silverware made by our Colonial silversmiths was obtained by melting down the coin received from the West Indies in payment for the products of farms, fisheries, and forests. It should also be noted here that nearly all of the early American silver was made in New England and New Amsterdam. Nothing whatever was produced in the Southern Colonies, where the wealthy planters, living on their large estates according to the traditions of the aristocratic class, were not at all interested in promoting native craftsmanship. They imported their plate from England, and kept up with the latest styles to such a degree that they frequently sent their silver to London whenever a new fashion arose to have it melted up and remodelled. After the Revolution, in the late Eighteenth Century, when native industries were encouraged, the American silversmiths in the South always followed the latest English style.

Appreciation of the art of the early American silversmiths is com-

paratively recent. Nothing was known of native Colonial silver until an exhibition was arranged by Mr. F. H. Bigelow in the Boston Museum of Fine Arts in 1906. One of the first persons to appreciate this new field was Judge Alphonso T. Clearwater, of Kingston, New York, who immediately began to collect articles. This was not an easy matter, for at that time there was little information to build upon and few pieces were available.

An enormous and detailed correspondence was entailed, facts regarding little-known makers were searched for, and specimens that came to light were identified. Gradually bits of information were pieced together and to-day a great deal of knowledge has been gathered and codified. The Clearwater Collection now includes more than six hundred specimens dating from 1640 to 1850; it offers, therefore, a continuous history of the American silversmiths's craft.

Equally valuable is the Garvan Collection, gathered by Mr. Francis P. Garvan of New York during the past ten years or so. The Garvan Collection includes examples of all the noted American silversmiths and is exceptionally strong in tankards, tea-pots, and porringers.

The Clearwater and the Garvan Collections are on permanent exhibition in the Metropolitan Museum of New York and together provide a liberal education to the student and collector of early American silverware. Every article in both Collections was made in the workshop of a master-craftsman and usually to order. On the death of the original owner the piece became an heirloom, and was handed down, a cherished possession, from generation to generation, until at last, through the extinction of the family, or vicissitudes of the last survivors, it passed into the hands of dealers and auctioneers.

Collectors of American silver look for the examples of a noted workman with the same zest as they search for a fine piece. This double interest is true of the silver in all countries; but it is of especial importance in the case of American silver.

And there is a reason for this.

The early silversmiths took an active part in the life of the Colonial town in which they lived. They were zealous patriots in early Colonial times and Liberty Boys in the exciting days of the Revolution. In Boston quite a number of silversmiths were officers in the Ancient and Honorable Artillery Company, the first regularly organized military

company in America, founded in 1637. Conspicuous among the Liberty Boys was Paul Revere, son of the Huguenot silversmith, Apollos Rivoire (1702-1754), who learned his trade in the island of Guernsey and, coming to Boston, apprenticed himself to the noted silversmith, John Cony. Paul, his third son (1735-1818), learned his trade with his father, succeeded him and eventually became the most famous American silversmith and a master of his craft. He was forty years old when he aroused the countryside on the memorable "Midnight Ride," immortalized by Longfellow in the *Tales of a Wayside Inn*.

Paul Revere's models are of many kinds and show that he followed in his early years the styles that were in demand. When new fashions came in, Paul Revere followed those styles, too. A collection of Revere silver is, therefore, very useful in showing the changes of mode in the hands of a single man. A chronological row of Paul Revere tea-pots (and his tea-pots are particularly fine) exhibits all those fascinating models from the melon-shape with the bird-like spout and rounded loop of black handle to the delicate forms of square and oval that came into style in the last years of the Eighteenth Century.

More silver was produced in New England than in any other part of the country. Boston was the chief centre. Its noted silversmiths were: John Hull and his partner, Robert Sanderson, who coined the famous "Pine Tree Shilling;" Jeremiah Dummer, William House, Timothy Dwight, John Cony, David Jesse, Edward Winslow, John Noyes, and the Reveres.

Good silver was also made in the Massachusetts towns of Salem, Plymouth, Concord, Barnstable, Charlestown, Hull, Newburyport, and Hingham; in Portsmouth, New Hampshire; in Newport, Rhode Island, where Samuel Vernon, Samuel Casey, James Clarke, Daniel Rogers, and Jonathan Otis worked; and in the Connecticut towns of New London, New Haven, Hartford, and Milton. Towards the end of the Eighteenth and in the



COURTESY OF MR. FRANCIS P. GARVAN
*American Muffineer Made by
Edward Winslow. Garvan
Collection*

early Nineteenth Century, Philadelphia and Baltimore made fine silver, following the English fashions.

A very important place in American silver is held by the Dutch. As New Amsterdam prospered the families imported luxuries of all



COURTESY OF MR. FRANCIS P. GARVAN

American Tankard Made by Jeremiah Dummer. Garvan Collection

kinds from the Fatherland. Silversmiths arrived with other artisans and established workshops. Everyone who has visited the Rijks Museum in Amsterdam knows what splendid silver the Dutch were making in the Seventeenth and Eighteenth Centuries and they brought their skill here. Settling in the little town of canals and crow-stepped roofs that looked exactly like the little towns they had left behind

them, the Dutch silversmiths soon trained their apprentices and handed down their capacity and a well-established custom to their sons and grandsons. Among the noteworthy names of New Amsterdam and later of New York are Jacob, Henry, and Hendricus Boelen, Jacobus



COURTESY OF MR. FRANCIS P. GARVAN

American Tankard Made by Philip Goelet, Garvan Collection

Van der Spiegel, Carol Van Brugh, Peter Van Dyck, Bartholomew Schaats, Benjamin Wynkoop, Richard Van Dyck, Jacob Ten Eyck, Koenraedt Van Eyck and the Huguenot refugees Pelletreau, Goelet, Hastier, Moulinar, Huertin, and Le Roux.

The collector's chief quests in American silver are tankards, por-

ringers, and tea-pots and the ever popular spoon. Would he could find an Apostle-Spoon that belonged to some old American Family! Plenty of these rarities were common enough in the well-to-do homes of the



COURTESY OF MR. FRANCIS P. GARVAN

American Tankard Made by Peter Quintard. Garvan Collection

Colonists in the Southland, in New England, and in the New Netherlands.

In our early American inventories the tankard almost invariably appears. In rich homes it was of silver; in simple homes and taverns it was of pewter. Tankards made in New Amsterdam are very different from those made in New England. New Amsterdam tankards are particularly heavy and are of the cylindrical flat-topped type. The "thumb-piece" is almost always shaped like a corkscrew and below

the hinge on the heavy scroll-handle a narrow plate with incised plate is frequently seen. A cherub's head as an ornament on the tip was also common as were clasped hands, an animal's face, a woman's head and



COURTESY OF MR. FRANCIS P. GARVAN

American Tankard Made by Peter Van Dyke. Garvan Collection

other ornaments taken from European sources but adapted freely. A foliate border above the moulding at the base, or a "cut-card" (pattern such as leaves cut from sheet metal and affixed to the sides), is very characteristic of New Netherland tankards. In the lid, or in the tip of the handle, a coin was often inserted.

The Onclebagh in the Clearwater Collection is one of the most interesting of all American tankards. It is the work of Garret Onclebagh, who belonged to a wealthy New York family and who was alder-

man in 1700-1703. The piece was made for presentation to Captain Giles Shelly of New York by the New York merchants, who had financed his trip in the *Nassau* to Madagascar to attack pirates there. Captain Shelly was a kind of pirate himself; for he was a friend of



COURTESY OF MR. FRANCIS P. GARVAN

American Tankard Made by Jacob Boelen. Garvan Collection

Captain Kidd and arrested for complicity with him. Released, he lived for many years in New York, a conspicuous person with a house full of beautiful things. His ship, the *Nassau*, is represented on the lid of the tankard.

The American porringer is a round, shallow kind of saucepan with a flat base and a flat, triangular handle of pierced-work nearly flush with

the rim. The early design of the handle was geometrical. About 1735-1745 the "keyhole" design was used for the perforation.

In England, where the word porringer is used to define a large two-handled cup, this little dish is known as the "bleeding-bowl", for it was



COURTESY OF MR. FRANCIS P. GARVAN

American Tankard Made by Nicholas Roosevelt. Garvan Collection

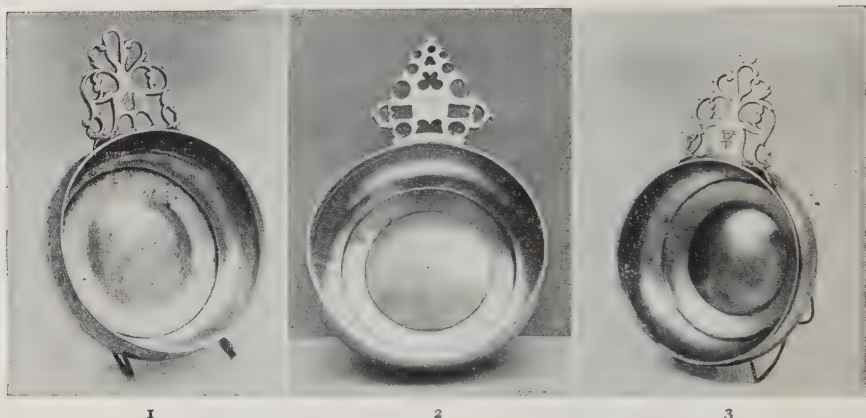
used by surgeons to catch the blood when they bled their patients. The American porringer is larger than the English bleeding-bowl with a greater depth and a larger handle. It averages $5\frac{1}{2}$ inches across the bowl.

The handles of the porringers show great variety in the perforations—circles, trefoils, quatrefoils, hearts, and key-shaped scrolls. Most of the handles bear the initials of husband and wife.

Colonial tea-pots are, perhaps, the most interesting of all forms. While they are severely plain the shapes are usually quaint. The spouts

are placed in an odd way and the handles are always striking. Some of these early tea-pots might be aptly compared to queer birds with open beaks; complacent ducks squatting in comfortable positions; or angry turkey gobblers with outstretched necks.

In a general way the American silversmiths followed the styles made in England: the globular or melon-shape suggested by the



COURTESY OF MR. FRANCIS P. GARVAN

*American Porringers Made by Edward Winslow, Paul Revere and John Cony.
Garvan Collection*

Chinese porcelain tea-pot; then the bell-shape, the pear and the oval or octagonal with straight, or tapering, spout. Tea-pots of the latter class were made of sheet silver, the handle soldered on and the ornamentation of bands of foliage, medallions, or festoons. In some cases the entire panel was serpentine—the same graceful curve that Hepplewhite loved to sweep across the front of his sideboards—and the hinged and flat top surmounted by a pineapple.

There being no Assay Office in the Colonies, American silver bears only the maker's mark, which usually consists of his initials enclosed in a shield or circle, or, instead of that, a descriptive emblem. After 1735 it was customary for the silversmith to stamp his entire name.

Thus, the name of the maker of a piece was the sole guarantee of its quality; and this proves what high integrity the Colonial silversmiths possessed.

From the very first settlement of our country every home contained

at least a few pieces of plate. Early wills and inventories mention tumblers, beakers, mugs, tankards, porringers, salvers, caudle-cups, standing and trencher-salts, candlesticks, spoons, ewers and basins, and, occasionally, forks, which were rare in England until after 1700.

Travellers visiting Virginia and Maryland in the Seventeenth Century comment on the quantity of silver they saw in the residences of the rich planters. Wealthy colonists brought silver from Europe and used it daily. Pewter was used both on the table and in the kitchen. Rich homes, therefore, contained many pounds of both silver and pewter. In ordinary households the tableware was pewter.

Silver was a necessity for elegant living; it was also considered a safe investment. It could be melted down at any time and increased in value by reappearing in designs of the latest fashion. At any moment it could be exchanged for money. In Colonial days silver of the newest fashion was always appraised at higher sums than silver of the old style. It was a very common habit, as we have seen, particularly in the Southern Colonies, for gentlemen to send their old family plate to London and have it remodelled into pieces of the latest style.

William Fitzhugh, for instance, sent an order to London for two silver dishes to weigh about fifty ounces each, a set of silver castors of twenty-six ounces; a silver basin of forty to forty-five ounces; a silver salver; a pair of silver candlesticks to weigh thirty ounces each; and a silver ladle to weigh ten ounces. Also a dozen silver-hafted knives and a dozen silver-hafted forks. Mr. Fitzhugh also purchased in London at another time two silver dishes weighing between eighty and ninety ounces each; twelve silver plates; two silver bread plates; and a large pair of silver candlesticks with snuffers.

Col. Richard Lee of *Mt. Pleasant*, Westmoreland County, Virginia, took two hundred ounces of silver plate marked with his coat-of-arms to London in 1659 to be changed into models of the latest fashion. Many handsome old Tudor pieces, of course, perished in this way.

The melting-pot continued to gather in old family silver even as late as the end of the Eighteenth Century, for when George Washington was removing to New York to take up his duties as President, he sent his family silver to be melted, with the instructions that it should be remodelled into "The newest and most elegant shapes".

If we wish to find very old silver associated with our country's history

(though not of American manufacture) in the South we must turn to the old churches, where many services (consisting, as a rule, of flagons, tankards, chalices, covered cups, paten, alms-basin, and baptismal bowl and spoon) were presented by Queen Anne through the Colonial Governors. For example, St. Anne's, Annapolis, Maryland, owns a very handsome service bearing the Royal Arms and the date letter 1695.

Some of the earliest pieces in the entire country are in Virginia: the twelve oldest services are in St. John's, Hampton (1618); Grace Church, Yorktown (1649); St. Mary's, Lancaster (1669); Ware Church, Gloucester (1675); Christ Church, Norfolk (1700-1722); Abingdon Church, Gloucester (1702-1810); Wicomico Church, Northumberland (1711-1729); Christ Church, Lancaster (1720); St. John's, Warsaw (1720); St. Paul's, King George (1720); Acquia Church, Stafford (1739); and Assuaman Church, Accomac (1749).

CHAPTER III

GLASS

THE World of Glass is as delightful and as fantastic as Tea-Cup Land, although it is very, *very* different.

In Tea-Cup Land, you wander among flowery meads, loiter by golden streams, gather scented blossoms, meet strange personages wearing gorgeous robes, become acquainted with grotesque beasts and long-tailed birds, talk with flying dragons and agile monkeys, take little voyages in fairy barques, and pass long, dreamy hours in Chinese pagodas and latticed pavilions.

Everything is gay, bright, and full of movement in Tea-Cup Land, where your every delightful and improbable dream seems to have come true.

The World of Glass, on the other hand, is frozen and static.

Nothing moves.

There is no sound save the occasional tinkle of a girondelle set in motion by the breeze, or the resonant note of some object suddenly touched, whose vibrant voice grows gradually fainter and fainter until the last echo fades into nothing and silence reigns once more.

The World of Glass! What a strange place it is—so hushed, so rigid!

There are no meadow lands here, no golden rivers, no fairy boats, no happy personages, no brightly plumaged birds, no winged dragons, no isles of Cytherea, no romances beneath the peach-trees and willows, no clove-scented pinks, no flaunting peonies, no sandal-wood, no spices, and no pomegranates and no peacocks.

“Then the World of Glass has no charm?” you regretfully ask.

Oh, yes, it has; and a very distinct and specific charm; a charm that is chiefly derived from *Color*.

In Tea-Cup Land you play with all the happy people and creatures that dwell there.

In the World of Glass you must be content to be a spectator and watch the great actor, *Co'lor*: the one and only thing here that is alive and that has motion.

Color plays in the World of Glass with all the whimsical caprices of Prospero's "dainty Ariel" and all the lightning rapidity of Oberon's mischievous Puck.

Color, the mysterious, will never allow himself to be seen: he permits his presence to be known only by subtle manifestations.

Watch him!

Just see what he can do: what variety and what ingenuity he possesses and what strange hints he gives of illumined spheres beyond the world we know and in which we live. Beyond Jupiter and his moons, beyond Saturn and his rings and beyond the star-dust of those great spaces known only to adventurous comets, color comes to dance in brief seconds upon translucent objects that the hand of man has fashioned.

Glass, so beautiful because of its high refractive power, its lustre and its sparkle, is a compound of silica and an alkali, and that is all there is to it! Yet how varied are the many combinations produced by these ingredients!

The silica is obtained from solid quartz in the form of rock-crystal; white pebbles from the beds of rivers; or from sand. People who dwell on, or near, the sea-shore get their alkali from the ashes of plants that grow in salt marshes, or from kelp and sea-weed; inland people get theirs from the ashes of various plants: in Germany, for instance, from the ashes of beechwood; and in France from the ashes of the bracken, or fern (*fougère*).

All table-glass worthy of the name is blown. Glass-cutting (grinding or polishing on a wheel) is an artistic product, as is also enamelled and engraved glass.

Molded, or pressed-glass is the cheapest of all kinds; and cannot be considered as belonging to the class of artistic products.

It is pretty generally conceded that from an artistic point of view glass reached its greatest perfection with the Venetians of the Sixteenth Century. Certainly the Venetians impressed their style and taste throughout Europe. In every country for many years glass was made in the "*façon de Venise*" and Venetian Glass continued to be the fashion until Bohemian Glass supplanted it and made engraved glass the style. This, in turn, was succeeded by the English Cut-Glass, which had its day, too, and a long day at that.

Every kind of design was tried in Bristol, Waterford, Cork, and else-

where (for Irish glass has to be included in the English Flint Glass group); and the many-faceted "strawberry," "diamond," "hob-nail," "fleur-de-lis," "herring-bone" and many other cuttings were invented to catch the light and break it up into prismatic fire and sparkle. It is the presence of lead in the "metal" that gives lustre and refractive



COURTESY OF DELOMOSNE OF LONDON

Irish Cut. Compotes, Covered Bowl and Plate, Water-jug and Honey-jar

power; and the greater amount of lead the greater the beauty of the English flint glass that charmed the world in the Eighteenth Century.

A glass-collector has very little to guide him. Knowledge is acquired gradually and comes from seeing and handling many pieces. A glass-collector depends greatly upon the *feel* of the surface of the glass, or the "metal," as it is called. The expert has a curious way of gently passing his finger over the article: he can even tell by his "touch" of what nationality a given piece is; and he will describe the glass to you as "silky," "velvety," "cool," "hard," or "smooth." This delicacy of touch comes only through practice.

Have you ever seen a collector pick up a wine glass to which he has just taken a fancy?

Quickly, deftly and with a peculiar motion he slips his forefinger under the foot of the glass.

Why?

The expert is feeling for the pontil-mark—that roughness in the centre of the foot where the glass while still hot was knocked off the iron rod called pontil, through which the glass is blown.

The pontil-mark tells the glass-collector exactly what he wants to



COURTESY OF THE BROOKLYN MUSEUM

English Drinking-glasses. Cut Stems

know; and the rougher and larger the pontil-mark, the older is the piece of glass.

The pontil-mark is one of the most important tests as regards the age and it is, therefore, one of the collector's chief guides. Next to the quality of the "metal" and the pontil-mark comes the question of tint.

Now to the novice white glass is simple plain white. Not so, however, does it appear thus to the collector's trained eye. He will talk to you long and gaily about the various shades of glass and he will tell you that Waterford has a bluish, greenish, blackish hue; Bristol, a yellowish tint, Dutch Glass, a milky shade; and so on; and, perhaps, he will get a white tablecloth and stand upon it glasses of various ages and some modern pieces besides; and demonstrate to you that all the

old pieces appear darker than the cloth and darker than the modern pieces and that the darkest piece is the oldest of all.

Then the expert will hold up to the light any pieces of colored glass that may be at hand and tell you how to see if the color as shown through the glass fulfils all the conditions.

Very important, too, is the voice of the glass. Any piece of fine "metal" gives forth a rich, vibrant, protracted note when struck, though no two pieces ever have just the same sound. "Flick it with



COURTESY OF THE BROOKLYN MUSEUM

English Drinking-glasses. Air-twist Stems

your finger-nail," the expert will advise. You do so; and instantly the clear rich ring will go forth and you will listen entranced until in gradual *diminuendo* it dies away. English and Irish Glass produce the most musical tones. Your friend will tell you that a great deal of Continental glass has a slightly cracked sound and some of it, the Dutch, for instance, a tinkle rather than a note, and very short vibrations.

Another test is the weight. Old English and Irish Glass is very heavy on account of the lead that was used in the composition of the metal.

Signs of usage are also looked for by the expert. All old pieces show

scratches, sometimes too fine to be seen without the aid of a magnifying glass. Scratches are the signs of wear and tear; and so important are these credentials of age that scratches are imitated in modern "fakes." But the newly-made scratches are all of one age and very regular, whereas old scratches are of varying dates and are slightly dirty. The former were made intentionally to mislead the purchaser: the others are accidental.

Glass is variously ornamented,—cut, engraved, enamelled, painted, or gilded; consequently the decoration and the workmanship are carefully scrutinized by the collector.

When you were a child did you not often run back to the table after the family had left and before the servants cleared the things away to



COURTESY OF THE METROPOLITAN MUSEUM OF ART

English Drinking-glasses. Air-twist Stems

play with the finger-bowls? How you delighted in wetting your little finger in the dark blue, purple, mulberry, green, or claret-colored finger-bowl, and rubbing its rim, to hear its resonant tone which grew louder and louder the longer you rubbed. And you would try every finger-bowl in turn to listen to the different tones of each and all. The collector does the same thing; but not, as you did, for mere amusement. By this means the collector tests the quality of the "metal."

In old finger-bowls the edge is always beautifully rounded; it is never left hard and sharp. This same careful finish is also always found on the bowls of old drinking-glasses. The sharp, hard edge upon glass objects is distinctly modern.

Every collector has a few drinking-glasses, which include wine glasses, goblets, small liqueur, or "cordial", glasses, and tall, ale-glasses. Some collectors specialize in drinking-glasses.

Collectors will talk to you about the "baluster-stem," the "drawn-stem," or the "plain, round-stem;" the "air-twist," or the "air-spiral-stem;" the "cotton-white-spiral stem;" the "corrugated, round stem;" and the "cut, plain glass stem." And when you learn to differentiate all these, the collector will take up the question of bowls.

The "drawn" bowl, he will explain, occurs with the "plain, round stem" and the "air-twist" stem; the "bell-shaped bowl" goes with the "baluster-stem," the "necked and collared stem," the "air-twist-stem," the "cotton-white-spiral stem" and with "coin glasses" and "rose glasses;" the "waisted-bell bowl" is combined with the "corrugated round stem" and the "cut, plain glass stem;" the "straight sided bowl" occurs with every kind of stem; the "rectangular bowl" is accompanied with the "plain, round stem," the "cotton-white spiral stem" and the "air-twist stem;" the "egg, or ovoid, bowl" is supported by the "air-spiral stem" and the "cut, plain glass stem;" the "ogee" (a curved bowl) stands on the "cotton-white spiral stem" and the "colored spiral," the "plain, round stem," the "cut, plain glass stem" and the "moulded stem;" the "lipped ogee bowl" occurs with the "colored spiral stem," the "colored-white-spiral stem" and the "moulded stem;" the "double ogee bowl" goes with the "air-twist" and the "cotton-white-spiral stems;" and the "waisted bowl" stands on the "air-twist stem" and the "colored spiral stem."

The collector will also tell you that there are several kinds of "baluster-stems;" and the stouter and heavier they are, the older are the pieces. A very short stem and a very much raised foot denote, generally speaking, very old glass.

The foot, or base of the glass, is also very varied. The collector will show you the "raised-foot," which only touches the table with the edge of its rim and with its centre hollow. The "domed-foot" rises towards the stem; the "high-instep" explains itself; the "folded-foot" turns under like a hem; the "Norwich-foot" rises in layers like a series of steps and the "square-foot" belongs to the Empire period. In many of Hogarth's pictures you see a short-stemmed glass with a "drawn-" or "waisted-bowl," very wide at the mouth, and with the "stepped,"



COURTESY OF MRS. CHARLES HILTON BROWN

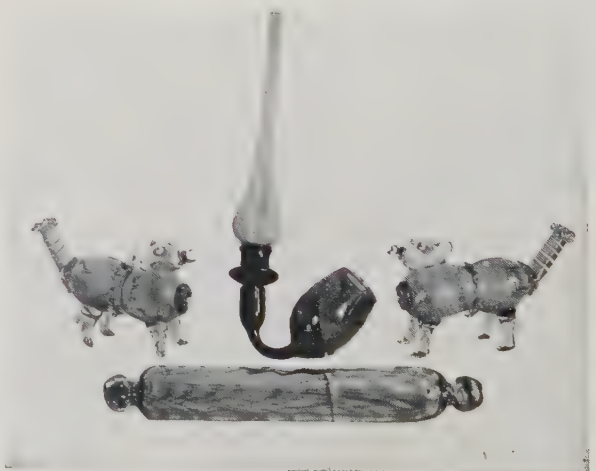
Bristol. Currant Color and White Covered Cup, Bell and Cut-glass Goblet

or "Norwich-foot," and this type received the name of "Hogarth-glass." The "thistle-glasses" have drawn bowls supported on plain stems. The bowl is sometimes engraved with the thistle. Thistle liqueur-glasses are very pretty and are much prized.

You often see on a glass with a short stem and a tall bowl, regular oval or round depressions, as if some one with a large

thumb had pressed the glass at regular intervals. In consequence, this decoration is called "thumb-glass," or "printies."

Sometimes persons will tell you that decanters did not come into use until 1780 and that wine was always brought to the table in the original bottle. Do not believe it. Certain precious vintages, of course, were never disturbed; but the decanter was used on fine tables in Colonial homes. "Flowered, scalloped and plain decanters" appear in a New York advertisement in 1762; and in the same advertise-



COURTESY OF MRS. CHARLES HILTON BROWN

Bristol. Dark blue. Dogs, Pipe and Rolling-pin

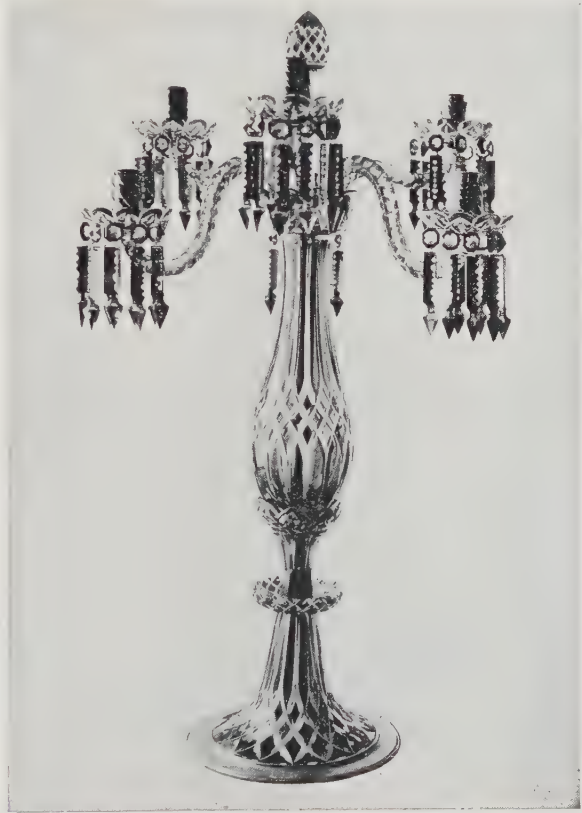
ment "finger-bowls" are mentioned. The silver "coaster," in which the decanter stood, was also a Colonial piece; or rather an English piece used on our Colonial tables.

"Jacobite and Stuart" drinking-glasses are a class by themselves. They are rare, yet a few collectors are fortunate in having them.

If your object in purchasing glass is to gather choice articles for your house rather than to gather a collection, then apply Hamlet's advice: "In brief, Sir, study what you most affect"; and buy what most pleases you. If you buy judiciously, always seeking for articles that are beautiful in form and color and in perfect condition, it will not be long before you have a very charming collection.

When you arrange your treasures you can place them in cabinets, or upon shelves, without much thought as to bringing together pieces that harmonize, because when glass articles are displayed *Light* takes the whole matter in hand and summons *Color* to dance and play on all impartially; and all the pieces become related in the *Symphony of the Rainbow*.

If you love Cut-Glass, the first thing you will buy will most probably be a pair of Waterford candelabra of Adam design. With graceful



COURTESY OF MRS. CHARLES HILTON BROWN

Bristol. Candelabra. Ruby and White

crystal arms ending in calix-like sockets for candles and supported on a base composed of a "stepped," or "Norwich-foot," the whole piece surmounted by a crystal urn with burning flame (glass), or a brilliantly, cut star, or rosette, or a crescent moon and festooned gracefully with ropes of brilliantly cut round, or oblong, drops and with large pear-shaped Kohinoors depending here and there—all ablaze with prismatic colors.

You should remember at the outset of your collecting that English and Irish Flint or cut-glass has one important quality that no other glass possesses—the power of *refracting* light. Realizing this, the English and Irish cutters developed every means to produce the kind of cutting that would reveal and exhibit dazzling and prismatic play of color to the best advantage. This explains the ingenious, intricate, and beautiful patterns seen on English and Irish cut-glass.

No other glass that was ever made has such ability to break up the rays of white light passing through it and scatter them into flashing rainbows about the room.

The brilliant diamond only gains fire and sparkle by means of faceted surfaces obtained by artistic cutting. This same thing is true of English and Irish flint and lead glass, or *crystal*, as it is appropriately called.

Do you delight in the flashing diamond?

Do you delight in the quick fire of the dewdrop twinkling in the morning sun?

If so, then you cannot fail to appreciate English and Irish cut-glass.

WATERFORD GLASS

THIS gorgeous cutting was executed at Bristol, Belfast, Cork, Stourbridge, Dublin and Waterford. Although each had certain slight differences in pattern and style, the designs were more or less interchanged; and each factory influenced the others. Moreover, workmen went to and fro, now here and now there. Waterford is the most famous; but much fine cut-glass was made before the Waterford Glass Factory was established in 1783. A great deal of glass that goes by the name of Waterford was made elsewhere and before Waterford

came into existence; but because Waterford is the most beautiful of all Cut-Glass, the name is much overworked.

In addition to the artistic patterns, Waterford Glass seems to be alive; and how it scintillates, sparkles, palpitates, gleams, and glistens with the seven colors of the rainbow, flashing and interplaying and



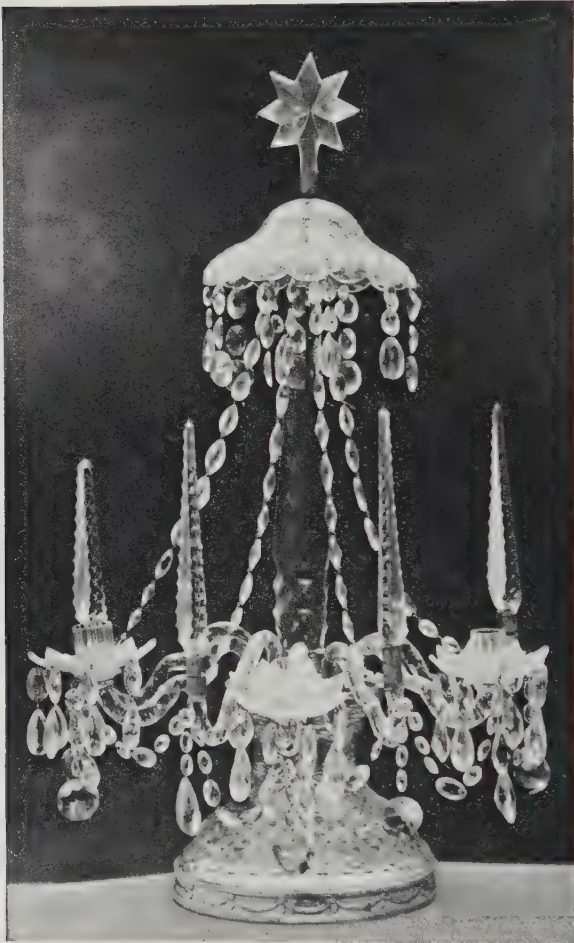
COURTESY OF THE BROOKLYN MUSEUM OF ART

Waterford Oil Cruet, Sugar-bowl and Tall Sweetmeat Glass

changing every second as the light plays in the depths of the facets, or lightly flashes upon a raised point.

Opinions differ as to the relative beauty of the earlier, shallower cutting and the later, deeper cutting. The first consists chiefly of festooned leaves and large diamonds; the latter consists largely of very deep diamonds covering the entire surface of the piece, which bring

out the splendid prismatic fire of the glass. There are many kinds of these large diamonds and they are cut in a variety of points.



COURTESY OF THE ANDERSON GALLERIES

Waterford Cut-glass Candelabra. 1750. Leverhulme Collection

There is a "strawberry diamond" with the points cut flat and afterwards very finely "diamond cut;" there is the "chequered diamond" with four diamonds cut on each flat surface; and there are "cross cut diamonds."

Bands are often cut with diamonds cut again upon them and diamonds are combined with brilliantly cut lozenges and stars. Small grooves, formally arranged, are known as "splits" and attract the rays of light in still another way; and upright "flutings" and "pillars," pillars with arches, stars and "splits" and rows of semicircles are variously combined to add to the sparkle. Another aid to refraction were the slanting lines called "blazes," the leaf-fes-

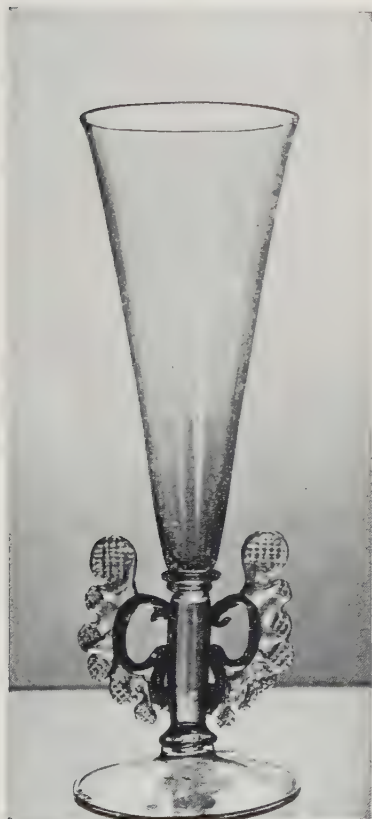
toons, the "fans," the "hob-nails," the "printies," the "pomegranates" and the "basket-weavings."

English and Irish cut-glass comprises every article known for use upon the table; and, perhaps, the most beautiful pieces are the candel-

bra and decanters. Finger-bowls, or "finger cups," as they were called originally, were made in dark blue and dark green glass.

VENETIAN GLASS

PERHAPS your fancy turns to Venetian Glass, with its fantastic forms, its gay ornaments of sea-horses, dragons' wings, flowers and flutings, and its beguiling colors—every shade of blue, green,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Venetian Drinking-glass. Seventeenth Century



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Venetian Drinking-glass. Nineteenth Century

pink, red, green, amber, yellow, opal—every hue that is seen in sunset or morning cloud and in the ever-changing waves of the sea.

Many are the varieties of Venetian Glass; and if you intend to collect it you should have examples from the six big divisions: the Transparent; the Enamelled and Gilt; the Variegated or Marbled; the Frosted or Crackled; the Filigree or Lace; and the *Millefiori*.

We have seen that English and Irish Flint Glass is remarkable for its ability to refract light, producing, in consequence, those glorious prismatic colors.

Venetian Glass, on the other hand, is noted for its *lightness* and its extreme *ductility*. This ductility the glass-makers developed so marvelously that they were able to pull out their small "canes," or rods, to a length of four hundred yards and more! Various colored, or made of the milk-white *latticinio*, these little canes, or threads, were used in various ways for decoration.

Venetian Glass is a *soda* glass: there is no lead in its composition, which accounts for its lightness. All the ornamentation—the flowers, the ropes, the flutings, the ruffles and puffles, the crimpings, the ramping sea-horses and the fluttering wings that so frequently flank the stems of the cup, wine-glasses, and goblets are all light and airy.

Venetian Glass was never cut. It was too fragile for this. It depended on its exquisite colors and its fantastic forms for its appeal to the lover of beauty.

Of course, you will not omit pieces of the Crackled or Frosted Glass; nor the Variegated and Marbled Glass, which includes the gleaming "Avanturine,"

with its lustrous particles of golden dust. You must have a few pieces also of *Millefiori* ("the thousand flowers"), that mosaic made from sec-



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Venetian Drinking-glass. Seventeenth Century

tions of cane, variously arranged, heated, blown several times, reheated, cut and manipulated with all the ease and ingenuity which the Murano glass-makers possessed. A collection of *Millefiori* paperweights is extremely interesting. The Filigree, or Lace Glass, came into fashion at the same time as the *Millefiori*, that is to say towards the end of the Fifteenth Century. This class includes the *latticinio* (milk-white threads). I think thread glass, or threaded glass, would be more descriptive than lace; for this glass does not suggest lace, but rather the threads of which lace is made. The tiny little threads that are so mysteriously imprisoned in the glass—threads of white, blue, red, green, purple, or rose—are always treated with the greatest beauty and ingenuity.

Every kind of article for household use for ornaments and for personal use was made of this *vitro di trina*. When articles were composed entirely of *latticinio*, they were usually finished with a gold band.

You will find plenty of variety in Venetian drinking-glasses, if you choose to specialize in them. There are many kinds of bowls—shaped like bells, funnels, calices of flowers, and the flat saucer-like *tazza* (from which we get our champagne glass); —and these bowls are supported on many kinds of stems—balusters, spirals, scrolls, arrangements of sea-horses, birds, leaves, flowers, and plain glass-stems, through which tiny threads of colored glass turn upward in spirals that fascinate the eye.

BOHEMIAN GLASS

VENETIAN Glass was long the most famous glass of Europe and had no rival until Bohemian Glass came into being. Early Bohemian Glass differed so very little from that of Bavaria (which was also a glass of the Bohemian Forest), that it can be classified as a German Glass; and it did not in any way encroach upon the Venetian Glass. However, during the reign of the Emperor Rudolph II. (1576–1612), Bohemian Glass became a new product, owing to the experiments of the lapidary, Caspar Lehmann, who applied the methods of rock-crystal cutting to glass. Until this time Bohemian Glass had been ornamented with colored enamels in the old Bavarian style. For Lehmann's rock-crystal cutting a different kind of glass was required—a thicker, heavier, and more resistant metal. Early Bohemian Glass,

too, was greenish in tint. The new Bohemian Glass was so white that indeed it resembled rock-crystal itself, owing to the potash it contained.

The next thing the Bohemians did was to develop the most beautiful kind of engraving on the glass, and also decorations with the etching-

needle. The engraving is often extremely elaborate. Every sort of picture appears—landscapes, figures, flowers, animals, trees, people, views of towns, and coats-of-arms. A stag bounding through the forest is particularly characteristic and often appears on a dark or light topaz ground.

The famous "Ruby Glass" made in the Seventeenth Century by Kunckel, a Silesian, in the glass-house at Potsdam for Frederick William, Elector of Brandenburg, ranks among the triumphs of glass-making and is claimed by Germany as well as Bohemia. This "Ruby Glass" and the Emerald Glass, also made by Kunckel, rarely come within reach of the collector.

The handsome, white Bohemian Glass, so artistically engraved or etched, was the glass *de luxe* in Europe during the middle of the Eighteenth Century. It was finally driven out of fashion by the English

and Irish Flint, which, as we have seen, possessed a quality that the Bohemian Glass did not have—the power of dispersing light. The Bo-



COURTESY OF MRS. CHARLES HILTON BROWN

*Bohemian. Presentation Vase to Emperor
Francis Joseph*

hemian Glass had also been ornamented with cut facets; but these gave no prismatic sparkle.

The articles *par excellence* for which to search in Bohemian Glass are those tall covered standing-cups, or huge goblets, called *pokale*.

There is another kind of Bohemian Glass that is very attractive; but not so choice, nor so expensive. This is the variety that was so fashionable in the early and middle Nineteenth Century and which was passing from our dressing-tables and sideboards in the late seventies. Everybody who made the "European Tour" brought home Bohemian Glass for the dining-table and the dressing-room; but those tall, slim decanters and wine-glasses of ruby and white, green and white and blue and white, or red and gold, green and gold and blue and gold, the ornamentation being large "thumb-prints," and those graceful *eau-de-cologne* bottles and powder- and puff-boxes, as well as other articles, will soon be rare. If you like them—and they are very attractive—you will make no mistake in securing them, whether they are cheap, or dear.



COURTESY OF MRS. CHARLES HILTON BROWN

Bohemian. Topaz. Engraved with Stag

SPANISH GLASS

SPANISH glass is well worth collecting, although very little is known about it. Spanish glass seems to have followed two styles: Venetian in some provinces and Persian in others. The Spaniards like strange forms. In Cataluña, for instance, there are pots for sprinkling rosewater with several narrow spouts and there are queer bottles, too, with long spouts, from which peasants drink wine; and there are also curiously shaped jugs and holy-water

vessels. There are different styles, metals, and hues made in the various provinces; and a traveller in Spain would do well to collect Spanish glass, which is of interest in itself and bound to become more and more popular.

La Granja de San Ildefonso is the most famous. Glass was made here from 1728 to 1849. Riaño, the best authority who has studied Spanish glass, says: "The glass objects made at La Granja possess a very marked French style, which renders them liable to be mistaken



COURTESY OF MRS. EHRLICH

Alpujarras Cups and Mugs

for French and German productions of a similar kind. The greater part of the objects were of white, clear, transparent glass, richly cut and engraved or ornamented with gold. The cut-glass is generally engraved with inscriptions, views, flowers, and devices. Colored and enamelled glass has also been made there; but not to so great an extent."

BRISTOL GLASS

BRISTOL was famous for its splendid glass, particularly for its deep blues and for its spiral-stemmed wine-glasses. "It is no difficult task for an enthusiast to find to-day," Sydney Lewis says in his *Old Glass and How to Collect It*, "excellent specimens of Bristol ware. Its characteristic features are an extraordinary fineness in color and texture coupled with a delicate taste both in hue and form. The ware, too, has a peculiar softness to the touch which is quite characteristic and provides the amateur collector,

once he has recognized it, with an excellent test as to the genuineness of the specimen under consideration. The smaller pieces are often decorated with painted or enamelled flowers, maidenhair fern and the like. The designs found upon Bristol Glass were also now and again copies of those found on Venetian and French pieces. But, generally speaking, the decoration of Bristol Glass is entirely English in conception and execution.

"It is a well-known fact that the Bristol product, so admirable was it in quality and appearance and so closely did it resemble the real Venetian Glass, was often passed off as the product of the Venetian glass-makers—the past masters of the art. Many a collection ostensibly hailing from Venice must on a closer scrutiny be attributed to a place of origin much nearer home. This form of substitution was particularly prevalent in the case of glass ornamented with white twisted threads and in the case of ruby-colored glass and mugs."

The same authority says that many of the earliest pieces of Bristol glass were "left raw" at the base and "if the finger be drawn across the ends the existence of sharp edges will become apparent."

About 1760 a curious milky-white, opaque glass was also made at Bristol, often painted in bright colors in oil and dried by artificial heat. The chief decorator was Michael Edkin, who was a painter of pictures, but who drifted into glass-painting and worked at this for twenty-six years (1762-1788). His decorations were chiefly birds and flowers. Candlesticks, vases, sugar- and pepper-casters, tea-pots and other table-articles were all decorated in this way. Edkin also frequently painted a landscape with figures in a decorative frame in the form of a medallion on a clear glass goblet, or vase.

Regarding this opaque glass, Edward Dillon mentions that Bristol obtained in the Eighteenth Century "a unique distinction in the



COURTESY OF THE METROPOLITAN MUSEUM OF ART
*Bristol Milky-white Mug. Style of
Michael Edkin*

history of English glass as the one spot where a distinct kind of ware, a special *genre* was made. It cannot be precisely stated when the opaque white glass decorated with enamel colors was first made at Bristol; what record we have does not take us further back than the latter half of the Eighteenth Century. This glass was apparently very brittle and would not stand heat, a fact which may account for the few examples that have survived. In general character the Bristol *lattice* closely resembles the other imitations of porcelain made with glass, which were so much in vogue at the beginning of the century."

The interesting set of seven English glasses that appear on page 172 are Bristol and formerly belonged to the Earl of Rintool, Perthshire. Each represents a day of the week engraved with a mythological scene and a verse. Each glass is ten inches high and six inches in diameter across the bowl. Monday's glass appearing on page 172 has the figure of Diana and the following legend:

"After the gentle moon is Monday
Diana, Goddess of the Woods and Chase,
Ruled over each wild animal she claimed
And eager as her dogs would join the race."

These unique pieces are from the Collection of Mrs. Charles Hilton Brown, New York.

NAILSEA GLASS

THE glass-collector turns to Nailsea precisely as one turns to *marrons glacés* or candied violets after dinner, as one goes to hear Offenbach after Wagner, as one wears chiffons and furbelows after sables and Melton cloth. To the collector, Nailsea suggests the lighter side of achievements in glass; and he should lighten his collection with some playthings. All kinds of trinkets and curios were made at Nailsea: smelling-bottles, paper-weights, slippers, stockings, tiny hats, bells, tobacco-pipes and even rolling-pins and coach-horns, besides, of course, the usual domestic articles, such as candlesticks, wine-glasses, decanters, mugs, jugs, and other things.

As Venetians were employed at Nailsea, the influence of Venetian glass is very marked; and to the delightful hues and the use of the tiny-

colored threads learned from Venice, Nailsea owes its charm. On such backgrounds as white, salmon-pink, rose-pink, light green, dark green, light blue, dark blue, milky white or yellow, various colors are thrown in waves, streaks, splotches or zig-zags, while, in other cases, stripes



COURTESY OF MRS. CHARLES HILTON BROWN

Nailsea. Currant Color and White. Bowl and Vases

and threads of color are played with as in the lovely Venetian compositions.

Collectors always try to get a Nailsea bell or two with its colored clapper and handle and a "witch ball" or two, which were hung outside at the doors and windows to keep the witches away in the days when everybody believed in witchcraft.

As the Nailsea Works were only nine miles from Bristol, much Nailsea passes for Bristol glass and much Bristol for Nailsea; but what does it matter if the article purchased is a fine specimen? The Nailsea Works had a life of eighty-five years; and during this long period a great deal of fine glass was made. Bristol produced the finest of all English glass and a great deal of it.

ENGLISH DRINKING-GLASSES

MANY collectors specialize in English drinking-glasses: ale, beer and more particularly wine-glasses; and there is much to learn regarding them. The connoisseur talks learnedly of baluster-stems, drawn-stems, air-twisted-stems, opaque-twisted-stems and double-knopped-stems; of the domed-foot and the folded-foot; of all the varieties of bowl; and of the "tears," those bubbles of air blown into the stem, which are considered such an ornament. As a rule, the heavy glass has baluster-stems and the lighter glass air-twisted-stems. Quoting again from Sydney Lewis:

"The earliest examples have funnel-shaped bowls with tall stems. These are of great variety of shape. Some are quite plain, others are twisted, others ribbed. Some again are baluster-shaped, i. e., formed after the pattern of the columns of a balustrade. Many have a knop or button in the middle, others are ornamented with twisted lines, either hollow or filled with glass of different colors interwoven in spiral twists, network and plaits in all kinds of ingenious ways. Of course, all these things, being distinctive, are imitable and here the peril of the collector begins.

"It may be said that the best test of genuineness is neither shape nor any particular design—for these can be closely imitated—but the color. There is a curious tint in old glass, which the new never quite achieves. The would be small collector will be well advised if, before riding his hobby, he goes through a brief course of eye-training under the guidance of an expert until he gets the exact tone of old glass firmly impressed upon his memory. As an additional factor it should always be borne in mind that the old glass is invariably heavier than its modern imitation."

Glass was used for patriotic propaganda and for memorial tributes. Collectors delight in finding glasses that honor William III. with portraits of that king. Sometimes he is represented as crossing the Boyne; sometimes he is on horseback; sometimes the decoration consists of inscriptions; and sometimes it shows a rosebud. Nelson glasses are valuable, too, with the portrait of the hero, with his flag-ship, or commemorating his burial in St. Paul's Cathedral.

"The design that we find most frequently on our Eighteenth Century

glasses," says Edward Dillon, "is a rose branch, with, on the opposite side, a butterfly. This motive is found on the bell-shaped bowls of early glasses with air-twisted stems. With certain modifications it



COURTESY OF THE BROOKLYN MUSEUM

William and Orange Drinking-glasses

continued long in use. The rose, with the change of fashion after the middle of the century, became more naturalistic and the butterfly often takes the form of a moth. Other designs have reference to the beverage destined to be drunk from the glass—for wine-glasses, bunches of grapes and vine-leaves (often accompanied by a humming-bird); ears of barley for beer-glasses; and in the few rare cases where an apple tree forms part of the design, we may associate the glass with cider. The popular cries—'No Excise' or 'Wilkes and Liberty' and 'No. 45', (referring to the famous forty-fifth number of Wilkes's *North Briton*),



COURTESY OF MRS. CHARLES HILTON BROWN

Bristol. Engraved Goblets. Seven Days of the Week

COURTESY OF MRS. CHARLES HILTON BROWN

Bristol. Monday Goblet. Diana Stag and Moon

which are sometimes found on glasses towards the middle of the century, remind us of the new fashion that came in about that time of finding in the decoration of pottery and other ware an opportunity for political propaganda and for the glorification of the hero of the day. There was not much to be done in this way on the restricted space at command on the bowls of our glasses; towards the end of the century, however, naval emblems are frequently to be found and the Nelson glasses form a group by themselves."

"Coaching glasses" have stems but no feet. When a coach stopped at an inn to change horses, a servant would bring a tray with bottles and these "coaching glasses" turned upside down to the travellers in the coach.

JACOBITE-OR PRETENDER-GLASSES

COLLECTORS try to secure at least one of the historical "Jacobite," or "Pretender-Glasses" bearing mottoes, emblems or portraits of the Old Pretender, James Edward Francis, son of James II. (deposed in 1688), and his son, Charles Edward, the Young Pretender, "Charlie over the Water."

Old Pretender-glasses are almost impossible to obtain to-day, but the Young Pretender ones are not beyond hope. Glasses bearing the head of the Young Pretender surrounded by a wreath of laurel are rare. The most frequent one to be met with has the design of a rose with two buds, which may be symbolical of James II. and his son and grandson, or of the Old Pretender and his two sons, Charles Edward and Henry.

The most usual of all bears the single word *Fiat* (May it happen), which was the motto of the Jacobite Society, the Cycle which flourished in the west of England in the Eighteenth Century. Sometimes the oak leaf appears, which is thought to refer to a still older Stuart, Charles II., who escaped from the Roundheads after the Battle of Worcester, 1651, by hiding in an oak tree.

In Hartshorne's exhaustive account of these Jacobite glasses we read:

"In the rebellion of 1715, when the standard of the Old Pretender, the Chevalier of St. George was raised by the Earl of Mar, the Jacobite cause seemed at first a hopeful one. The story has many a time been told—of the rising in the North; the unlooked-for apathy and lack of union in the five counties; the disaffection in the West of England; the capture of Perth; the hesitation of Mar, with his immensely superior force; the landing of the Pretender; the divisions in his council; the jealousies between the Scotch and English leaders; the loyalty of Argyle; the surrender of 'proud Preston'; the capture of noble rebels; and the sudden and ignominious collapse of the enterprise for craven fear of the Dutch troops when the Pretender with the crown seemingly within his grasp departed to a cold welcome in France.

"Driven, like his father, from France a few years later, the Young Pretender continued, at first with some justification to cherish hopes of the crown until, his claims being at last no longer supported by any

foreign power, he sank into a habit of life in strange and melancholy contrast with the activity and brightness of his youth. It was the remarkable lingering of the ancient Cavalier spirit of loyalty which caused so many, with the knowledge of the dire punishments dealt out for participation in the '45, to persistently cleave to the old order; to brave and bait the authorities for the sake of the picturesque and secret ceremony of drinking the health of a 'King over the Water,'



Jacobite Drinking-glasses

COURTESY OF THE BROOKLYN MUSEUM

whose prospect of crossing it 'to claim his own again' with the tenacity of a Stuart, became by the plain force of circumstances, more remote and shadowy every day.

"In consequence of the period of their manufacture and use, and as vessels of a superior kind to those for taverns, the air-twisted stemmed glasses naturally and greatly preponderate in the later Jacobite series. The whole may be divided into two kinds: I. Those with straight sided or with bell-shaped bowls and with compound or bulbed and knopped air-twisted stems; and II. Those of the drawn shape with air-twisted stems.

"The former kind, No. I, comprises the portrait glasses, or those on

which either the profile or the full face bust of the Young Pretender occurs, the latter being the most frequent; nearly all the glasses with the Virgilian mottoes—*Audentior ibo* and *Turno tempus erit*, referring to the attempt of 1745—and only rarely an example bearing *Fiat*, the ‘word’ of the Cycle always engraved in italics—the easiest letters to cut on the wheel, and, more rarely still the Oak Leaf, which must refer to the Restoration.

“The latter kind, No. II, includes all the drawn air-stemmed glasses which bear almost without exception the word *Fiat*, some of which may have been made for the Cycle as early as 1730 and a few straight-sided, plain-stemmed similarly signed; the former never present the portrait of the Young Pretender, perhaps only because the funnel shape did not lend itself readily to the execution of that decoration by the wheel. It may be provisionally suggested that the greater number of the rose-engraved glasses were made and engraved at Newcastle-on-Tyne.”

GERMAN GLASS

VERY interesting is the green glass of Western Germany and the Netherlands, which finds its happiest expression in the Rhenish Glass, whose centre of manufacture was Cologne. This varies in color from a pale sea-green to bottle-green, olive-green and a color that can best be described as violet-green. From this type of glass the pale Rhine wines have been drunk for centuries. About 1600 a very original form of wine-glass, the *roemer*, was invented. The *roemer* has a bowl shaped like the calix of a tulip; a hollow, cylindrical stem studded with projections called “prunts” in the form of a mulberry, blackberry, or raspberry; and a hollow, conical foot formed by coiling threads of glass round a core of wood.

Rhenish Glass was also made in the form of barrel-shaped beakers covered with these “prunts,” or *nuppen* as the Germans named them. Sometimes these were “thorned prunts” with sharp spikes or thorns. These “prunts” were intended to prevent the glass from slipping from the fingers of the drinker. The *Krautstrunk*, a tall, cylindrical glass shaped like a cabbage-stalk, whence its name, simply bristles with these thorny “prunts.”

The typical German glass, however, is the painted and enamelled

kind in the form of immense tankards and tall goblets, sometimes furnished with big wings at the side in imitation of the delicate, Venetian ornaments. There are among them broad and narrow cylinders called *Willkommhumpen* and *Passglässer*; and there are many other curious shapes with long descriptive names. Yet all are shaped like

barrels, tankards, or truncated cones, and all are brilliantly decorated in red, green, yellow, and white with golden rims. The subjects are stag-hunts, coursing-hares, double-headed eagles displayed with the imperial crown, the emperor and his electors, coats-of-arms, and initials. Religious, allegorical, and comical scenes are also depicted. Frequently too, a lily of the valley (*maiglöcklein*) appears, accompanied with inscriptions in German. Glasses were also ornamented in *grisaille* with heraldic bearings and initials in black and sepia.

Throughout Germany the "cabbage-stalk," or *Krautstrunk* and the *Igel* named after the hedgehog, with thorny "prunts," appear as models. Much has been written about the old enamelled and printed glass of Southern Germany and Bohemia; but it is difficult to say what district originated this or that model, or this or that design. The style was more or less universal in all this *Waldgläser*, or Forest Glass. For, as Edward Dillon says:

"As a whole this glass was made by German-speaking people on either side of



METROPOLITAN MUSEUM OF ART
*German Standing Cup
Enamelled in Colors*

the mountains which gird Bohemia to the north-east, the north-west and the south-west and divide that kingdom from Silesia, from Saxony and from Bavaria respectively. Of all these districts it may be said that wherever the pines and beeches of the wooded slopes provided both fuel for the furnaces and (from their ashes) the indispensable potash, wherever, too, from the hillsides a pure white sand could be extracted, and finally, wherever in the mountain streams

a source of power for cutting the wood or grinding the glass was at hand, there a glass furnace would sooner or later be established."

DUTCH GLASS

THE Dutch Glass available to collectors consists chiefly of table-glass—decanters, tumblers, sweetmeat-glasses (*compotiers*), sugar-bowls and so on,—glass that is also most beautifully engraved and also cut, showing the influence of the Bohemian engraved and of the English cut. Indeed, much of the cut-glass is difficult to tell from English models; and we cannot wonder at this because English workmen were busy in Holland making glass in "the English style."

It is not surprising that the cutting of glass should be well done in the Dutch cities, especially in Amsterdam, which stood first of all cities in the art of diamond-cutting. Several of the large Dutch towns contained glass-works and there was an enormous quantity of glass made in the Low Countries. Antwerp and Amsterdam vied with one another in the Seventeenth Century; and walks through the large museums of these cities give one an idea of the enormous production of glass and of its great beauty.

Here we see glass of all shapes and sizes—white, green, ruby, amber, and opalescent; loving-cups, wine-glasses, tumblers, chalices, beakers, cordial-glasses, and jelly-glasses,—all beautifully cut in innumerable facets, or engraved with a delicacy that rivals the touch of the frost-fairies on the wintry pane.

How varied the subjects, too! Biblical scenes, hunting-scenes, mythological-scenes, coats-of-arms, initials, proverbs, and mottoes, all etched with marvellous skill. Here, too, we see the shapes and forms that so often appear in the pictures of Metsu, Van Mieris, Jan Steen, Van der Helst, Vermeer and other "Little Masters." What pleasure these *genre* artists took in painting the glasses and the transparent wine, or frothing beer, that fills them! In Metsu particularly we meet with those tall, oblong glasses, *flûtes*, of elegant form, in which the wine sparkles or the beer foams; and there are octagon glasses with their myriad cuttings, glasses which elongate like a swan's neck and end like a trumpet; glasses like huge morning-glories, glasses of enor-

mous solidity and thickness; and glasses light as the skin of an onion.

Earlier types, made before Venetian glass-makers took their art into the Low Countries, are of more archaic shapes—cabbage-stalks studded with bosses ("prunts"); *roemers*; and *igels*; beautifully decorated with diamond-point engravings. These earlier pieces rarely come into the market.

WISTARBERG AND STIEGEL GLASS

WISTARBERG, too, shows the Venetian influence, particularly in the small scent-bottles which belong to its best period. Wistarberg was the first flint glass-house established on American soil and the first where colors were extensively played with to gain decorative value.

Caspar Wistar arrived in Philadelphia from Germany in 1717 and as soon as he had acquired sufficient means he bought land in Salem



COURTESY OF MR. FRANCIS P. GARVAN

Stiegel. Dark blue. Garvan Collection

county, New Jersey, in 1738 and built his factory which he started in 1739 with workmen imported on purpose from Holland. Consequently, the earliest examples of Wistarberg are very Dutch in appearance. Jugs, bowls and large, glass balls used as stoppers and covers for these

articles belong to the first years of this factory. Large green bowls, as big as wash basins, are also characteristic.

After 1748, as the Works prospered, German workmen were brought in and the range of color was extended, as well as the variety of goods. The Works closed about 1780.

Wistarberg was famous for its green of many hues; for its turquoise blue; and for its amber.

Wistarberg had a peculiar kind of decoration—a second layer of glass placed over a portion of the article. Another favorite ornament



COURTESY OF MR. FRANCIS P. GARVAN

Stiegel Enamelled in Colors. Garvan Collection

was a rather large thread, or cord, of glass spirally wrapped around the neck of a pitcher, top of a mug, or neck of a bottle.

Stiegel established his glass-houses at Elizabeth Furnace and Manheim, Pennsylvania, nearly twenty-five years after the founding of Wistarberg. As in the case of Wistarberg, the first articles made were window-glass and bottles, when the Works were begun in 1763. In that year Stiegel went to Europe, returned with skilled workmen from England and Germany and began to build his handsome home at Manheim which is still a tradition. The Manheim glass-house was opened in 1764. In 1772 the Manheim Works was given the name of

American Flint Glass Manufactory and every kind of article was made there.

Collectors of Stiegel glass look for blue and amethyst pieces and white glass enamelled in red, blue, and yellow, the enamelled kind suggesting Czechoslovak decoration, even to the weird bird which usually has a conspicuous place. "The two principal characteristics," says Edwin Atlee Barber, "were the beauty and variety of colorings and the embossed patterns produced from moulds. In these respects the



COURTESY OF MRS. CHARLES HILTON BROWN

Wistarberg Green Jugs from the Belasco Collection

influence of the English factories is apparent, as the forms and tints were largely copied from the product of the Bristol factories in England, expert workmen having been brought from that important and long-established centre. German glass-blowers and decorators were also employed, who brought with them the art traditions and methods of the Rhine. Thus we find two distinct schools of glass-making reflected in the output of the Manheim factory—the English in the colored and patterned ware, and the German and Swiss in the enamel, painted, and etched styles, which latter are abundantly illustrated in drinking-mugs, tumblers, and four-sided, liquor glasses."

CHAPTER IV

FURNITURE

FURNITURE is interesting not only of itself but because of its relation to other artistic objects. The collector of china, of glass, of silver, of pewter, or of curios must have the proper furniture to display his treasures and to furnish appropriately and harmoniously the room in which these treasures are preserved.

Furniture takes precedence of all our household goods. Before we have china, or silver, or glass, or any other objects of beauty, we must have something to sit upon, something to sleep on, something to dine from, something to work upon, and something to hold our clothing and our personal treasures.

Collectors of furniture usually concentrate upon a special period. The collector who gathers Renaissance pieces cares little or nothing about Sheraton, Heppelwhite, or other English Eighteenth Century styles; the collector of Adam, Chippendale, and Sheraton gives little thought to Italian or French Renaissance furniture; the collector of Louis XV. or Louis XVI. pays no attention to Tudor and Jacobean furniture; the collector of Empire furniture ignores lacquer; the collector of primitive American furniture made by cheap joiners of cheap woods cares nothing whatever for any decorative *de luxe* productions; and connoisseurs of artistic cabinet-work consider all primitive, cheap furniture made by common joiners as utterly negligible and not in the collector's class.

And so it goes. The field for study is immense and leads the student on and on, first down the broad highways and then into by-paths that connect with much quaint lore and many historical happenings.

Furniture, no matter of what school, period or type, is valuable for three reasons,—and three reasons only: because of its graceful or finely proportioned architectural form; because of its carving, inlay, or beautiful brass ornamentation; and because of the fine wood of which it is made. In other words, for its form, its decoration, or its material;

and usually these three requirements are combined in every piece that attracts the connoisseur.*

This little formula the beginner-collector should learn by heart. It is certainly very simple; but it will be useful.

Whenever he is looking at a piece of furniture for the first time the novice can ask himself these questions—is the piece of correct line and fine form? Is the carving, or the inlay, or the brass decoration the work of a master? Is the wood rich in color, handsome of grain, and soft of texture—soft to the eye as well as soft to the touch?

And the novice can answer these questions for himself.

If the piece does not fulfil at least one—and preferably all of these conditions—*then*, no matter if it stands in a collector's house, or in a museum, that piece is unworthy of inclusion in a collection of the first rank.

The beginner-collector should occupy himself at first almost exclusively with *form*, starting with the earliest examples and pursuing the study down the flight of years, through all periods and through all nationalities. In studying the evolution of any piece of furniture the eye receives a special training. Incidentally, too, the eye takes in ornamentation and the spirit of the design and picks up unconsciously a little knowledge of Decorative Art.

CHIPPENDALE, ADAM, HEPPELWHITE, AND SHERATON

PERIODS and styles of furniture are, as a rule, not sharply defined from one another, but are gradually merged, or, in other words, the chasm of difference is bridged over by transitional pieces which show characteristics of the old and the new styles. Then comes a struggle between the two styles, a real contest for supremacy, after which the characteristics of the old are dropped. Then the new style reigns for a time alone in its full development. Presently intimations begin to appear of a coming fashion and fresh characteristics—new lines, new proportions, new ornamentation and other qualities—are put forth, somewhat timidly at first. Gathering strength, the new elements grow bolder, a struggle ensues with the

* Furniture that has belonged to famous persons, or that has been associated with historical events, has value of another kind and should not be tested by artistic standards of criticism.

prevailing fashion, which, in its turn, becomes the old and is at last pushed out of the way. Thus the styles come and go: they have their special exponents, their admirers, and their followers.

Although certain styles are labelled with the names of certain sovereigns, or of certain cabinet-makers and designers, these styles were the expression of their time rather than the invention of individuals. The strange mixture known as Chippendale, consisting of Gothic, French, Chinese, and Anglo-Dutch ingredients, would surely have come into existence even if Chippendale had never existed; and some authorities say that Chippendale made little or no furniture of the style that bears his name. There were others who "composed," if I may use this word, in the same general school. For example, we find Ince and Mayhew publishing designs that are of the Chippendale type; and so much "Chippendale" furniture was made in our own country (as the advertisements of the Colonial newspapers of Charleston, New York, Philadelphia, Annapolis, Boston, and Salem show) that the greater amount of the so-called "Chippendale furniture" that comes into the auction-rooms is undoubtedly of native work.

Chippendale's name now describes the furniture that was in fashion in England and her Colonies from about 1750 to 1776.

Many of the plates in Chippendale's book, the *Gentleman and Cabinet-Maker's Director*, were engraved by Mathias Darly. Some critics have suggested that Darly was responsible also for the designs;



COURTESY OF MRS. RICHARD MORSE HODGE

Chippendale Chair. Gothic. Made in Baltimore

and the suggestion has a basis in the fact that Darly had made some Chinese designs for furniture with Edwards also in 1754. Chippendale's book follows all the French tastes of the Louis XV. period, with its *rocaille* and *chinoiserie* as well as the "Gothic," which was also popular in England.

Others of the Chippendale School besides Ince and Mayhew are Thomas Johnson, Robert Mainwaring (famous for his Chinese chairs), Matthias Lock, and H. Copland. Hard as it may be for some persons to relinquish the personality of Chippendale, they must do so and consider the name as generic.

There were three Thomas Chippendales; and the second was the important one, who established himself in St. Martin's Lane, London. It seems that, according to the best authorities, Thomas Chippendale made furniture in the Adam taste. In Harewood House, the residence of the Earl of Harewood, original bills and documents show that Chippendale worked there with and under Robert Adam.

About the same time that the French were tiring of the *rocaille* the English began to tire of the "Chippendale Style;" and the Neo-Classic style of the Adam brothers took its place in England just as the Louis XVI. style succeeded the Louis XV. Attracted by old Roman architecture, Robert Adam (who was an architect) had gone to Nîmes in 1754, to Rome in 1756 and to Dalmatia in 1757 with the French architect, Clérisseau. The remains of Diocletian's Palace at Spalatro charmed him. He published a description of it with plates by Bartolozzi, on his return to London in 1762, and made great use of this material. Patronized by the nobility and gentry, Robert and his brother, James, designed and decorated many important houses, for which they also designed the furniture, *although they never made any*. Assisted by four brilliant decorators and painters, Angelica Kauffman and her husband, Zucchi, Cipriani, and Pergolesi, they created a new fashion in England; and there was little or no transition from the Chippendale style to the Adam style except through the pieces of furniture that Chippendale made under the personal direction of Robert Adam.

The lines of furniture became more architectural than under the Chippendale period; and the ornaments taken from the antique consist of festoons of husks or bell-flowers, thin swags of drapery, stars,

medallions, rosettes, heads of rams and heads of bulls, wreaths, cupids, griffins, sphinxes, lozenge-shaped panels, knots of ribbon, caryatides, vases, rising suns, and fans.

Satin-wood was introduced into England about this period, and gave a new note of color to houses. At first it was used for inlay only, but soon entire pieces—and large pieces, too,—were made of it, with beautiful paintings by Angelica Kauffman, Cipriani, Pergolesi, and Zucchi, for decoration.

Although the Adam brothers designed only for the ultra-wealthy their influence was widespread. People of less means desired furniture in the new style; and, to meet the demand, Heppelwhite succeeded so well that he made a style that is called by his name.

Yet to Heppelwhite, even less than to Chippendale, perhaps, is the world indebted for original work. Heppelwhite, standing for a special type of furniture, justly admired and collected to-day, seems thus to have been an expert cabinet-maker in whose shop furniture not beyond the purse of the average well-to-do customer was produced. After his death his widow, Alice Heppelwhite, gathered three hundred designs and published them in 1788 in a book under the name of A. Heppelwhite & Co.* This *Cabinet-Maker and Upholsterer's Guide or Repository of Designs* exhibited every article of "Household furniture in the newest and most approved taste."

When Heppelwhite came on the scene the Chippendale furniture was completely out-of-fashion. All the exaggerated curves, the Chinese fret-work, mandarins, pagodas, umbrellas, and long-tailed birds had vanished; and the "Gothic taste" had gone as well. The Heppelwhite Style crossed the Atlantic about the time that the Revolutionary War was drawing to a close. The hour was fortunate for the new style, for many persons were glad to change the character of their household furniture and to express in their homes the beginning of a new era. Moreover, after the Revolution many houses had to be refurnished and many new homes, therefore, sprang into existence. Heppelwhite appealed to the general taste of the period. Consequently the old claw-and-ball, "ribband back," Gothic, and Chinese furniture went the way of all old things expressive of past conditions.

* Note that Heppelwhite and not *Hepplewhite* is the form of the printing on the original title-page.

An astonishing amount of Heppelwhite furniture has come down to us, furniture both imported from England and furniture made in the large cities of the new Republic by skilled workmen from patterns in the very book I have been talking about.

Heppelwhite furniture pleased our ancestors just as it pleases us to-



COURTESY OF MRS. RICHARD MORSE HODGE

Heppelwhite Sideboard. Made in Baltimore

day. They found it, as we find it, cheerful, light, stylish, elegant, dignified, and comfortable. Heppelwhite is the characteristic furniture of our American homes in the early days of our Federal government. One of the charms of Heppelwhite furniture is the frequent introduction of the curve, or a beautiful sweeping line, used upon pieces which are rectangular and rigid. We also find a great use of the urn, the festoon, and the slender oval.

If all the furniture attributed to Sheraton were gathered and placed

on exhibition it would fill a very large building. The real truth is that Thomas Sheraton made very little furniture himself except in the early years of his life, when he was a journeyman cabinet-maker in the small town in Scotland, where he was born in 1751. Sheraton eventually found his way to London and died in distressed circumstances in 1806. Apparently he made no furniture in London. He had no shop and seems to have spent his time preparing his book, going about town soliciting subscribers, preaching in Baptist chapels, and writings religious tracts.

When the collector who is offered a Sheraton chair wishes to verify it, he must go to Sheraton's *Cabinet Maker and Upholsterer's Drawing Book*, published in 1791. There are many original designs in it; but, like Chippendale and Heppelwhite, Sheraton took models wherever he pleased; and his book must be regarded, just as the books of Chippendale and Heppelwhite are regarded, as a collection of models in current fashion. Indeed, Sheraton claimed very few of the designs as original.

Sheraton was fond of inlaid and painted furniture and he liked the fashion recently introduced of inlaying with strips of brass. Brass-beads he recommended; and, although he used mahogany, he preferred white and gold, beechwood, and painted and lacquered furniture and he adored satinwood, particularly that of "a fine straw color," which he said had a "cool, light, and pleasing effect in furniture." Generally speaking, the straight line dominates everywhere and is a distinguishing characteristic. Sheraton's



COURTESY OF MRS. RICHARD MORSE HODGE

*Sheraton Mahogany Chair. Made in
Baltimore*

ornaments are the urn (slender and oval), swags of drapery, columns, a vase filled with flowers, flutings, the *patera* and the husk or bell-flower, both carved and inlaid.

In the preparation of his last book, the *Cabinet Maker, Upholsterer and General Artist's Encyclopædia* (1804-1807), Sheraton had the assistance of a young bookseller's apprentice, who had come to London from Edinburgh. This was Adam Black, who founded the publishing house of Adam and Charles Black in Soho Square, London.

QUEEN ANNE FURNITURE

WHAT is Queen Anne furniture?

Many persons have a very hazy notion as to what is Queen Anne. *Very* correctly speaking, there is no Queen Anne style, for the furniture during the short reign of this second daughter of James II. was merely *transitional* from that of William and Mary to that of George I. This explains why some authorities give late Stuart examples to Queen Anne and other authorities give early Georgian; and it also explains how it is that under the name of Queen Anne we meet with a bewildering jumble of Charles II. oak-framed cane chairs; chairs of mahogany; spindle-legged walnut tables; marquetry cabinets; four-posted bedsteads; Frisian clocks; taborets and arm-chairs of the Louis XIV. style; settees and chairs covered with *petit-point*; mirrors in Venetian glass frames; tapestry screens; and a hundred other unrelated objects.

What then is Queen Anne furniture?

To answer this question will necessitate a discussion of two periods—that of William and Mary and that of Louis XIV.—because Queen Anne furniture is a combination of the late Stuart as expressed in the days of William and Mary; of the contemporary Louis XIV. (who died four years after Queen Anne); and of manifestations of the new style which was coming in about 1714 and which was to be known in France as the “Regency” (*Régence*) and in England as “Early Georgian.”

Going back to William and Mary, let us recall the fact that the “Glorious Revolution,” which deposed James II. (the last Jacobean Stuart), placed his daughter Mary, who had married her cousin William, Prince of Orange, on the throne of England. William, a grandson

of Charles I., was therefore a Stuart and actually an heir, although not recognized as such save through his wife, with whom he reigned. After Mary's death in 1694 he reigned alone until 1702.

From 1690 until about 1711 England might almost have been regarded as a Dutch province; and indeed William used England as a defence for the Netherlands against the aggressions of Louis XIV. Dutch taste naturally predominated in England, for William and Mary brought Dutch ideas of every kind across the North Sea with them. This Dutch taste was, however, greatly modified by French art; and there was a particular reason for this. The Revocation of the Edict of Nantes, passed in 1685, banished 50,000 families of Huguenots from France. Among the refugees who crossed the boundaries into Holland was Daniel Marot, a member of a noted French family of artists and a pupil of the renowned Lepautre, who dominated the first period of Louis XIV. Decorative Art.

Marot immediately attracted the attention of William, who appointed him his chief architect and minister of works and took him to England a few years later. With Sir Christopher Wren, Marot remodelled a part of Hampton Court Palace, designed shelves, cornices, and tiered chimney-pieces for the display of porcelain, and created all the furniture.

Marot continued in favor after Queen Anne came to the throne and designed the interior decorations and furniture for many mansions and palaces in both England and Holland. Therefore in Marot we find all the elements which we can properly call the Queen Anne style.

Now what are the characteristics of Daniel Marot?

I have said he was a pupil of Lepautre, whose style was majestic, pompous, and heavy. So was Marot's style. The framework of Marot's furniture is always heavy and shows Louis XIV. influences. The carved and gilt ornamentation exhibits heavy garlands or swags of fruit and leaves; lattice-work with a dot in each centre; the mascaron; the broad acanthus leaf; the swelling scroll; the combination of scroll and shell; and the winged cherub.

Marot was fond of sumptuous upholstery; and his published works on Decorative Art show hundreds of designs suitable for his furniture and draperies. Marot was well acquainted with porcelain and Eastern wares when he lived in France, and he found the taste for ceramics

much more extravagant in Holland. He discovered such a craze for porcelain there that he designed furniture for the exhibition of it. There are many plates in Marot's books devoted to what the Dutch called "The Porcelain Room".

The Dutch influence that prevailed during this period also resulted in bringing marquetry into very high favor. The woods chosen for this inlay were those exotic woods from the tropical islands of the East; and these were used in their natural tints or were dyed in various colors. They were worked into geometrical patterns, into designs of Chinese style, into floral arrangements and sometimes into complete pictures. Such pieces of furniture as offered broad surfaces, like table tops, doors of cabinets, and doors and drawers of bookcases were the delight of the marquetry-worker. Chair-frames and mirror-frames also attracted him. We find marquetry occupying a large place in furniture in the William and Mary Period, in the years of Queen Anne and in the Early Georgian Period.

Chairs show transitional features and the general tendency was towards lower backs and wider seats. The straight line made a gallant fight against the curve, which finally gained the victory.

The Queen Anne room was often hung with tapestry and it was also decorated with panels carved in the French style. Generally speaking the tendency was for more lightness and comfort in the home. The great use of china as a decoration had made the rooms more cheerful; the use of lacquer and other Oriental importations had added a note of gaiety; and the new custom of drinking tea, coffee, and chocolate had increased sociability. With less rigid etiquette furniture that contributed to ease and comfort was desired. The rage for cards also produced comfortable card-tables with wells for counters and slight depressions at each corner for candlesticks.

The rooms were brightly lighted with wall-mirrors carrying sconces for candles and, as the carved frames were gilded, another note of cheer was contributed by these useful little pieces. Marot designed many mirrors, the frames of which greatly resemble the backs of his chairs.

Furniture was a subject in court circles, for in *The Rape of the Lock*:

"One speaks the Glory of the British Queen,
And one describes a charming Indian screen".

LACQUER FURNITURE

WITHIN the past ten years lacquer furniture has been increasing in popularity. With the dark mahogany, the sombre walnut and the dull, carved oak that now are used in our modern rooms there has been a growing need for a touch of bright color and a romantic note in the home.

The one material that can be introduced into any place, no matter how it may be furnished, without a jarring effect and without any anacronism, is lacquer. A glowing vermillion, a rich green, or a black and gold piece of lacquered furniture—cabinet, commode, table or chair—brings into a room the same kind of cheer as a bouquet of fresh flowers; and, like brightly-hued flowers, harmonizes with everything else. Besides, the presence of lacquer contributes a delightful radiance and an exotic charm.

No wonder collectors are trying to obtain old pieces of genuine Oriental lacquer and its Seventeenth and Eighteenth Century imitations.

There are three kinds of lacquer: (1) that made from the resinous sap of a tree (*Rhus vernicifera*) cultivated for the purpose in Central and Southern China; (2) lac produced by an insect (*coccus lacca*) of India; and (3) the artificial lacquer produced in Holland, England, and France at the end of the Eighteenth Century in imitation of the Chinese.

Lacquer was introduced into Europe at the same time as porcelain and we find its presence in the inventories contemporary with china-mania. There was a great fancy for lacquered cabinets in England during the reigns of the late Stuarts; and these pieces were frequently spoken of as "Japan cabinets". Sometimes they were referred to as "black", or "waxed". Much of the cut, or incised, Oriental lacquer was curiously enough known as "Bantam," named from the old Dutch trading-post in Java. These cabinets were, as a rule, mounted on elaborately carved and gilded stands. To-day such pieces command large prices. Fine examples dating from the first twenty-five, or thirty, years of the Eighteenth Century are also valuable. Such lacquer is black, a fine soft vermillion, green, blue (rare), cream (rare), and pale yellow.

As lacquer was a favorite material for bedrooms, we find highboys, bedsteads, toilet-tables, mirror-frames and screens dating from Stuart times; but the favorite and most desirable pieces for collectors are the cabinets and commodes. Sometimes such pieces bring very high sums. At the Leverhulme Sale at the Anderson Galleries, New York, in 1926, some of the lacquer pieces were sold as follows: a fine Queen Anne lacquer cabinet, English, circa 1710, \$2,250; a fine French lacquer and ormolu commode, circa 1750, \$3,500; cream lacquer cabinet on stand, \$1,275; cream lacquer cabinet on stand, \$1,100; square, lacquer cabinet (Japan) on carved silver stand, \$1,000 and Eighteenth Century, square, lacquer cabinet, English, circa 1710, \$725.

In buying lacquer furniture one has to be careful, for the fakir has been busy in trying to imitate old pieces. Consequently, if the purchaser is not an expert on lacquer he would do well to consult one who knows the subject thoroughly.

Lacquered ware was brought into Holland, England, and France in large quantities throughout the Seventeenth Century. Some of the furniture imported was of Oriental design; some of it was made from designs sent to China by the English merchants; and some of it was made in Europe from lacquered panels and boards imported from the Far East.

The character of this lacquered ware may be seen in the report of an ambassador to Peking in 1721: "The most valuable of lackered ware," he writes, "cabinets, chairs, tables, baskets, and other things of that sort, as also the richest porcelain ware, come from Japan.

"After the lackered ware of Japan, that of the province of Fokien is looked upon as the best. They have at Peking a people dexterous enough at lackering, but their works fall short of those of Japan and Fokien, which may be attributed to the difference of climate; and it is for this reason that the lackered work made at Peking infinitely exceeds any work of that kind made in Europe."

Tall "japanned clocks" were popular for nearly a century after the accession of William and Mary in 1689 until the tall clock case went out of fashion in 1720. Undoubtedly these cases were made of lacquered board imported from the Orient, for the tall clock was never known in the Far East.

As Dutch enterprise led the way in imitations of porcelain in Delft-



COURTESY OF P. W. FRENCH

Black and Gold Lacquer Florentine Secrétaire. Early Eighteenth Century

ware, so also imitations of lacquer first found fame in the Netherlands. A Dutchman named Huygens became famous for his "japanned ware" early in the Eighteenth Century; and, as he went to France, he probably influenced the invention or perfecting of the celebrated *Vernis Martin*.

Before the end of the Eighteenth Century there were three French manufactories for furniture painted and varnished in the "Chinese style," one of which manufactories produced "cabinets and screens in the Chinese Style". Lacquered furniture was also made at the Gobelins.

Imitations of lacquer were made in England very early. In 1693 John Gunley made "Japan, Indian and English cabinets," which were famous. In Queen Anne's day they lacquered on oak and pine, but later beech and sycamore were used.

At the head of all the imitators of Oriental lacquer stand the Martins of Paris, who developed such a beautiful varnish that Voltaire remarked:

"Et ces cabinets où Martin
A surpassé l'art de la Chine."

The family was large. There was Étienne, and there were the brothers Julien and Robert and Robert's sons, Jean Alexandre and Antoine Nicholas. The number of cabinets, commodes, sedan-chairs, sleighs, fans, boxes, carriages, ceilings, and wall-paintings this family decorated is innumerable; and any piece of *Vernis Martin* brings a sensational price to-day when it changes hands. In their own day (Louis XV. period) there was a rage for the *Vernis Martin* productions and even the superb Boulle marquetry work on the walls of Versailles, executed by order of Louis XIV., was destroyed to make room for Martin's green lacquer decorations. The style was so to the taste of Madame de Pompadour that she employed Robert Martin to decorate her Château de Bellevue; and here he also made a long list of handsome commodes, tables, *bureaux*, and other pieces of furniture, most of which have found their way into public and private collections.

A derivative of lacquer is the *papier maché* furniture, of which a piece is occasionally found in an old household. This is moulded of mashed paper, or pulp, into the desired form and afterwards japanned. The decoration is put on by a series of transfers.

Japanning, which was so much used by Chippendale, Heppelwhite,

and Sheraton, was also derived from the lacquer, or suggested by the *Vernis Martin*; and the "japanned trays" of a past age, which are frequently seen in antique-shops, are a cheap form of lacquer on tin.

LOUIS XIV., LOUIS XV. AND LOUIS XVI.

PERSONS who have not made furniture a special study usually hold very confused ideas regarding the styles of the three French Louis,—Louis XIV., Louis XV. and Louis XVI.

There was transitional furniture from the reign of Louis XIII. into that of Louis XIV.,—a gradual blending of old and new models until the coming style was definitely fixed. Let us omit these transition pieces and begin with what is definitely called Louis XIV.

The culminating period of the long reign of Louis XIV. (1643-1715) was reached at the Treaty of Nimeguen in 1678. From this time forward France dominated Europe by her taste and achievements in art as well as by the force of arms. Paris set the fashions for the whole of the Continent and for the Court of Charles II. across the Channel. The Palace of Versailles cost Louis XIV. a fortune—and a large fortune at that.

Anxious to exhibit a splendor unknown since the days of Rome and Byzantium, the "Sun-King" conceived the idea of entrusting the designing and manufacture of carpets, furniture, plate, and every article in Decorative Art to artists of the first rank. Gathering a number of talented men in Paris, the king granted to each an apartment in the Louvre. Realizing that it would be wiser to create harmony by placing all these individual minds under one guiding brain, Louis established in 1667 the Manufacture des Gobelins, with the painter, Le Brun, at the head.

Here, under these brilliant artists and artisans, aided by the taste of Le Brun, the painter, were produced all those superb furnishings for the homes of the wealthy and those magnificent gifts that Louis XIV. bestowed upon foreign ambassadors.

The luxury and splendor of this French court filtered down to the middle classes; and, consequently, in comparatively modest homes carved and gilded furniture, fine tapestry and even porcelains, glass, and curios were to be seen. The great change in interior decorations

attracted the attention of contemporary writers. We learn from them how the monumental chimney-piece disappeared for the *petite cheminée*; that mirrors made at the Gobelins Manufactory were brought within reach of those who long had envied persons who adorned their homes with Venetian looking-glasses; that the old floors of tiles were superseded by floors of inlaid wood, or parquetry; and that embossed leather panels gave way to painted and gilt ones.

Tapestry was not abandoned, however, but the Medieval Gothic pictures were superseded by reproductions at the Gobelins (and in the richest colors) of the pictures of Le Brun, Lepautre, Van der Meulen, and others, and also of the popular "arabesques" of Bérain.

Colbert's industrial system was based on the idea of *useful* luxury. Everything in common use had to be *beautiful*; and the result was that *although the taste was aristocratic, the result upon France was democratic.*

Regarding furniture, we find first of all that the bases and supports rest very firmly upon the ground; that the furniture is never high above the floor; that the feet are heavy and the straining-rail, which connects them, is also heavy and rectangular. The seats of the period consisted of arm-chairs (*fauteuils*), chairs with backs, folding-stools (*tabourets*) and the sofa (*canapé*).

The general impression of the Louis XIV. style is that of majesty. It is an age of carved and gilded furniture; and the splendid chairs and sofas are upholstered luxuriously and covered with tapestry, velvet, brocade, or damask.

There are two periods of Louis XIV.: the first dominated by Lepautre is Roman and heroic. The motives are casques with plumes, laurel-wreaths, Victories blowing trumpets, mythological deities, heavy garlands of fruit and flowers, the circular or oval cartouche, and a strange combination of the scroll and shell. The second period is dominated by Bérain and is nothing more than an attenuated Louis XIV., which leads very naturally into the style of the Regency.

One of the most distinctive styles of furniture was the kind generally spoken of as Boulle.

Boulle, however, was not the inventor of this special kind of marquetry that bears his name, for it was made by the Italians who flocked to Paris when Cardinal Mazarin was in power.

Nothing could be more sumptuous than Boulle furniture with its

curiously amalgamated marquetry of exotic woods, its incrustations of tortoiseshell, its winding threads of copper or pewter beautifully engraved, its scarlet lines woven in and out and its splendid *or moulu* trimmings.

Boulle's furniture is so exclusively *de luxe* that it harmonizes only with the very richest surroundings. It consists almost exclusively of commodes, consoles, armoires, cabinets, tables, desks, and clock-cases, —forms that presented large surfaces for the decoration that he carried to such perfection.

Although Boulle did an enormous amount of work he could not have made all the pieces attributed to him. The specimens in the Wallace Collection, Windsor Castle, the Louvre, and the Mazarin Library in Paris are authentic. Boulle's furniture is highly prized by collectors and brings enormous prices.

The reign of Louis XV. is very long,—fifty-nine years! When Louis XIV. (his great grand-father) died in 1715 Louis was five years old and the Duke of Orleans governed as Regent until 1726. Thus the reign of Louis is divided into two parts: the Regency and Louis XV.

The scroll and shell which were beginning to assert themselves in the former reign took courage and pervaded every kind of decoration. *Chinoiserie* developed and the monkey appeared as motive of design. To the pagodas, mandarins, and other Chinese motives, dripping water, or icicles, is omnipresent. The rock-and-shell, *rocaille*, or rococo, finally grew out of all bounds and the period ended in a riot of tortuous curves.

Reaction set in with regard to the rococo, or rock-and-shell, ornamentation and the omnipresent curve. With gradual but certain steps the Louis XVI. had been marching along ever since the discoveries in Pompeii and Herculaneum; consequently from the middle of the Eighteenth Century (at the height of the Louis XV. style) designers had been seeking for a new principle of construction and new motives. Furniture became more rectilinear, more portable, more delicate in dimension and profile. Legs became slender and tapering and ornament lighter and more graceful. New ornaments came in: antique designs suggested by the excavations at Pompeii particularly those fantastic and flowery arabesques accompanied by animal figures in the style of the Loggia of Raphael in the Vatican. Then came those Classic orna-

ments: the graceful urn, the slender oval, the torch, the lyre, the festoon, the shield, pearl-beading, swags of drapery, the husk or bell-flower, and many others.

If we compare these four chairs (from the collection of the Metropolitan Museum) the differences of the three Louis will be easily understood.

The first chair is a characteristic arm-chair with its stuffed seat and back, "term" feet and heavy straining-rails. Note the square back and square seat, the general proportions, how firmly the chair sets on the ground and how close the seat is to the ground. This chair is upholstered in the favorite heavily cut velvet of large pattern, finished with a fringe and gimp.

The next chair is "transitional," or Regency. In it we see some of the new and some of the old styles. The straight square back is a left over; so are the straining-rails. The latter have, however, yielded to the new craze for the curve. The frame is set slightly higher from the ground than in the Louis XIV. chair; the arms are curved; and so are the legs, which also show the "cabriole" curve,—that curve from the Far East which was making itself felt in the so-called "Anglo-Dutch" furniture across the channel and overseas in America.

Here, instead of a ball-and-claw foot, the legs end in a hoof. It is to be noted that the fringe and gimp heading have departed and that a row of brass-headed nails now fastens the upholstery of seat and back and also forms an ornamental edge. This type of chair lasted all through the Eighteenth Century and was popular with Chippendale, Heppelwhite, and Sheraton in England and with their followers in America.

In the third chair, which is full Louis XV., the curve is triumphant. It dominates the entire chair. The hoof foot has gone and its place has been taken by a "scroll" foot. The framework is carved and every where there is a general waviness of line. Yet an observant eye will realize that, notwithstanding all this waviness, the curve is held in control. In a year or two it is going to play in a riotous way in the rock-and-shell, or *rococo*, exuberance and gaiety, until it will become ridiculous and the world will weary of the endless unrest.

Here we have a very beautiful chair, representing the climax of the best in the Louis XV. style. Compare this chair with the first one shown and you will find practically no relationships; but you will also find



COURTESY OF THE METROPOLITAN MUSEUM OF ART
*Louis XIV. Fauteuil Upholstered in
Genoa Velvet*



COURTESY OF THE METROPOLITAN MUSEUM OF ART
*Regency. Fauteuil Upholstered in
Tapestry*



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Louis XV. Fauteuil Upholstered in Silk



COURTESY OF THE METROPOLITAN MUSEUM OF ART
Louis XVI. Fauteuil Upholstered in Velvet

that the second chair standing between these two has inherited some of the Louis XIV. features and passed on to the next generation some of its own originality. The second chair might very well be considered the father, forming a bridge of relationship between its father and the father's grandson.

How about the fourth chair? At first sight the Louis XVI. specimen harks back to Louis XIV. Look again.

There is no straining-rail. That fact marks a world of difference. This chair has something that none of the other chairs have had—a *loose cushion*. Here is a square, top rail, which the Louis XIV. chair never dreamed of. It has taken up the brass-headed nails of the second generation of chair—its grandfather's idea of finish, so to speak. Yet it has retained its father's *manchette*, or cuff, on the arm, and a few of the curves it approved of. Its legs are new—or rather an application of classic forms—and the bottom rail is very highly ornamented. It is a perfectly characteristic arm-chair, or *fauteuil*, of the Louis XVI. style.

Study these four chairs carefully, comparing each with each, and the styles of the three famous French Louis will become clear to you.

Turning now to the upholstery of these chairs, Louis XIV. chairs were covered with velvets and brocades and ornamented with heavy fringes. Chairs and sofas in the Louis XV. period were carved and gilt and they were also painted and lacquered. Sometimes only one color was used, which was brightened by threads of gold or white or some other hue, contrasting with, or harmonizing with, the upholstery. The frames of chairs were also made of natural oak or beech.

Very important was the little arm-chair called the *cabriolet*. In general design it matched the big arm-chair, but its arms were always more wavy and its curves more pronounced. In the drawing-room, where the suite of furniture was always symmetrically placed, the little arm-chair stood by the side of the great arm-chairs. It was usually covered with the same material.

These chairs and sofas were upholstered with many of the rich textiles used in the reign of Louis XIV. When the gilt-headed nails were not employed to tack down the material, a braid or lace, particularly the "rat-tooth" design was used. The most popular covering, in the Louis XV. period was Aubusson tapestry, representing designs from Watteau,

Fragonard, or Boucher, or scenes from *Æsop's Fables*. Silk brocaded with colored flowers was also used.

In colors the dark hues of the Louis XIV. period gave way to the bright hues of rose, pale green, pale blue, jonquil, yellow, and so forth.

In the days of Louis XVI. light colors continued in vogue. Figured satin was much used, with designs of birds, vases of flowers, Cupids, quivers wreathed with flowers, garlands, and stripes. These had become popular in the reign of Louis XV.; but were even more the rage in the days of Marie Antoinette.

The manufactories of the Gobelins, Aubusson, and Beauvais produced beautiful tapestries for coverings. Utrecht velvets were also used, but with small patterns and stripes. Braids, tassels, and ball-fringes were employed. Chairs were carved and gilded, made of plain wood and painted, or of mahogany carved. Plain velvets and fine leather were also used for upholstery.

THE COURT-CUPBOARD

FREQUENTLY a fine collection will include a *crédence* or two of carved oak. This piece can be accurately described as a chest placed on tall legs with the front panels made into doors. The *crédence* was richly carved and was frequently given a carved back which arched over the piece like a hood or canopy. Next a tier of shelves was added and the piece became a *dressoir*. There is much confusion regarding the words *dressoir*, *credence*, and *cupboard*; but they all mean the same article—the sideboard or buffet. According to some authorities the difference between the *dressoir* and buffet is that the *dressoir* was intended to display articles and had no cupboard, while the buffet had a cupboard and drawers.

The *dressoir* became the most important and luxurious article of the Middle Ages. The number of its shelves was regulated by the rank of the owner and on these shelves, which were covered with embroidered cloths, the finest possessions of the owner were exhibited—superb examples of gold and silver—standing-cups, salts, *nefs*, and flagons, and occasionally a piece of Venetian glass, or a rare piece of porcelain.

In England the *dressoir* was known as a cupboard, which means exactly what the name implies—a board upon which cups are dis-



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Jacobean Court Cupboard. Seventeenth Century

played. The word is a very democratic one, however, extending over a wide range; for at one extreme stands a piece of furniture that exhibited the glittering gold and silver and gemmed standing-cups of a king's palace and at the other extreme the humble larder to which Mother Hubbard went to find a bone for her accomplished dog.

Old inventories list many names for this piece: cupborde; great cupboard; court-cupboard; livery-cupboard; side-cupboard; half-headed cupboard; double-headed cupboard; standing-cupboard; buffet; *dressoir*; dresser; *crédence*; and credence.

The court-cupboard was the most important piece of furniture in the English baronial hall and princely palace; and on its shelves the splendid plate was exhibited. When Cardinal Wolsey entertained the French Ambassadors at Hampton Court Palace there was "a cupboard six shelves high, full of gilt plate, very sumptuous and of the newest fashions; and upon the nethermost shelf garnished all with plate of gold were two great candlesticks of silver and gilt, most curiously wrought."

Queen Elizabeth's court-cupboard had twelve shelves; and these, adorned with the magnificent work of the English goldsmiths, must have been most impressive. The cupboard had to be arranged according to etiquette. The old rule went: "The dressers of countesses should have three shelves, on which should be ranged dishes, pots, flagons, and large drinking-cups, while on the broadest part of the dresser there should be two large wax candles *to be lit when any one is in the room.*"

The livery-cupboard was different. The name came from the French *livrer*, to deliver. From it viands and delicacies were served. By its side the chief butler stood in ceremonious attitude of attention. At a later period the court-cupboard had its upper part enclosed, while the livery-cupboard displayed open shelves. As time wore on the court-cupboard and the livery-cupboard became more or less confused, because in many homes one cupboard did the work of both. This was, of course, the case in our American Colonies.

The English settlers brought many an old Tudor cupboard to this country, for we come across in old inventories the words "old cubbert," "cort-cupboard," "sideboard-cupboard" and so on. We also find the word "livery-cupboard" appearing very often, and such frequent mention of "cupboard-cloths" that we can be very sure our early

settlers knew how to dress their cupboards properly, with embroidered linen or silken scarf.

Many of the oldest cupboards were imported and a great many were made by American joiners. Some of them are carved and incised and are reminiscent of the Tudor style in decoration. Many of those that have survived have the upper portion cut in the favorite Tudor form—the half-hexagon—with supports at the sides which in the earliest period are swelling acorns and in the later are urn-shaped pillars. Sometimes drawers take the place of doors. In rural districts these were called “bread-and-cheese cupboards” and the panels are sometimes perforated for the sake of ventilation.

THE CHEST

REGARDING Renaissance furniture the collector has very few forms to select from even in the largest collections that come into the auction-galleries; but whenever such a collection as the Davanzati or the Tolentino come across the Atlantic there are many varieties of these forms to be seen; and a visit to such a collection, when it is on exhibition, will teach the collector more than a hundred books could teach. Such a collection will embrace authentic specimens of Gothic and Renaissance carved walnut furniture: cabinets, *credenza*, refectory-tables, carved Gothic chests and Renaissance *cassoni*, Gothic and Renaissance four-poster beds, carved *prie-dieu*, chairs of many types (some of them upholstered with beautiful needlework or rare tapestry), settles, settees and double-chairs or “love-seats,” besides forged iron-work of the Gothic and Renaissance periods, polychrome stucco-work, Della Robbia *faïence*, Diruta, Urbino, and Gubbio majolica, embroidered velvets; and rare Gothic and Renaissance tapestries,—all of which will give the beginner a knowledge of the atmosphere and feeling of the period.

Wandering around at an exhibition of this period the student will find all the types from which furniture of the succeeding periods was developed. Take the chest for instance: first a packing-case or trunk, the base placed flat upon the floor, the top square or rounded becomes, when supported on tall legs a *crédence*, *dressoir*, or sideboard, a cabinet or secretary; supplied with a head and foot-board and made comfort-

able with a mattress and cushions, it becomes a bed; with legs and added back and arms, it becomes a chair; and one chest placed upon another becomes a chest-upon-chest, a double-chest, an *armoire*, a case-of-drawers, and finally the more modern "highboy" (case-of-drawers). Drawers, doors, wings or falling-flaps make no difference in the original form of the chest.

The chest proper is always a box with a lid. It may be narrow and long; it may be wide and square; it may have a drawer at the base (or two drawers); it may stand upon feet; it may stand flat upon the floor; it may be carved, painted, gilded, or inlaid; but no matter what the character of the ornamentation may be, the lock is intricate and artistic.

Early chests are usually carved into panels and these panels are decorated frequently in the "linen-fold" pattern, a name that explains



COURTESY OF THE CLUNY MUSEUM, PARIS

Tilting-chest. Fifteenth Century

itself. Other Gothic devices are used; trefoils, quatrefoils, and cinquefoils and all the floral designs, animals, saints and sinners, and grotesques that we see on the choir-stalls of Gothic Cathedrals. The most famous chest of this type is in the Cluny Museum and was made in Lorraine about 1300. Twelve windows or niches are carved on the front, each one is occupied by an armed warrior.

In the Fourteenth Century "Tilting Coffers" became popular; the carving on these shows knights at a tournament. Do not hope to acquire one of these "Tilting Coffers;" they are rare even in museums.

South Kensington has one and Cluny a still better example, which is herewith represented.

Italy and Spain produced such handsome examples, richly carved or elaborately inlaid with black and white *certosino* of geometrical patterns, with *tarsia* representing landscapes, architectural scenes or still-life, or with ivory and mother-of-pearl. When these come into an auction-room, there is no scarcity of bidders and the prices soar.

Late in the Fifteenth and Sixteenth Centuries Italy made sumptuous *cassoni* of many kinds. *Gesso duro*, richly painted and gilded and standing on gilded feet was a favorite kind, particularly for the "marriage-chest," which was the most elaborate of all. Some of these *cassoni* were of carved wood, some were inlaid, some were covered with rich velvet, and some were painted by the greatest artists of the day. Andrea del Sarto was a noted painter of marriage-chests and Gozzoli was another. In fact, a good many of the mythological and fanciful little paintings by great Italian artists that we see in the galleries were originally panels for the bride's *cassone*.

It was in one of these sumptuous *cassoni* that the beautiful Genevra dei Benci hid while playing hide-and-seek the evening before her marriage. As she drew the heavy lid down the lock snapped once for all. In the search for her nobody thought of looking in the chest. Many years afterwards, when the *cassone* was opened, Genevra's skeleton was found: the hand still clasped the jewel the bridegroom had given her and the delicate perfume this Florentine lady had used on her long fair hair was still redolent.

The old English ballad of *The Mistletoe Bough* tells the same story; but the scene is changed to an English baronial hall and Lord Lovell and his bride are English.

Decorative leather, waxed, oiled, embossed, incised, and gilded (*cuir bouillé*) was also used as a covering for chests in the Fifteenth and Sixteenth Centuries in many countries. This leather gave the carver an idea: with his clever knife he cut the wood into the semblance of leather straps, which he rolled, twisted and interlaced in many ways. Designers took this up, too, and many collections of *Cuir*s were published to be used by carvers who could not design for themselves. One book of *Cuir*s by Jerome Cock of Antwerp was especially famous.

You will see, if you look carefully, *cuirs* carved on many pieces of Renaissance furniture: they are often accompanied by carvings of birds, animals, and fruits.

Flemish chests were in great demand in France, England, and Spain, for the carvers of the Low countries played with wood, as if it were silk, velvet, or pliant clay. The carvers drew from mythology, legend, and Scripture, and used every architectural and Classical motive of the Renaissance, and all the flora and fauna of their known world, besides such novelties as *cuirs*, or "strapwork," as the English called it.

In the Dutch home of the Seventeenth Century one or two large chests usually stood in the bedroom. The Dutch chest was frequently made of *saeredaan*, or Java mahogany, a very hard wood, bright yellow, or pale orange, and sweet smelling. This was enriched with handsome brass or silver locks, key-plates, and large hinges.

The *Mayflower* has been credited with bringing in her hold in 1620 more furniture (and a great deal of it late Eighteenth Century in type!) than the *Leviathan* could carry in many trips. Sea-chests did come, however; and sea-chests arrived in every ship that brought colonists to our shores.

A great many old chests are found in museums throughout the country that were undoubtedly brought by the first Colonists, or that were made by the first crude joiners. Some of the earliest examples are of carved oak.

As time wore on a very decorative chest was made in the vicinity of Hartford, Connecticut. This piece is of oak and stands on square feet and consists of a deep well at the top above two long drawers. The well is composed of three panels, which are incised and painted in bright colors touched here and there with white. Frequently this chest is ornamented with applied spindles and egg-shaped ornaments stained black. The name for this type is "the bride's chest." Some people call them "Hadley chests;" but this is not the generic name; for they were made in other places besides Hadley, Massachusetts; and it is very probable that Connecticut was the original home.

The tulip as the motive for decoration suggests contact with the Dutch in the Old World or the New. Sometimes the top, back and bottom are pine. Hadley chests are carved over the entire front, the carving stained and the background left the natural color of the wood.

THE HIGHBOY AND LOWBOY

THE HIGHBOY is a chest-upon-chest, or, if you like better, a double case-of-drawers. How the word highboy, which is, of course, French (*hautbois*), was applied to this particular piece of furniture no one seems to know. The name never appears in old inventories, nor wills, nor advertisements, nor in contemporary literature. It is a modern dealer's name. In Colonial days the piece was called "case-of-drawers;" and it is simply a case-of-drawers on a frame.

First this piece stood on a frame of six or eight spindle-legs connected by a stretcher; then it stood on a sort of table of drawers, supported on cabriole legs, first ending in hoof feet and afterwards on ball-and-claw. Whether invented by the Dutch or the English it does not appear in contemporary pictures and was evidently not a popular form in Europe. In America, however, the highboy seems to have been made in all the Colonies with local differences; and so we must consider that the real home of the highboy was Colonial America. Certainly it would be hard to find a handsomer piece of furniture than a dark mahogany highboy of about 1740 or 1750 with its wing-shaped, brass escutcheons and handles.

"The high chests-of-drawers," Mr. Lockwood says, "were made with flat tops until about 1730, when they began to be made with a scroll, or broken-arch top. The New England type was rather plain, the square drawer at the top and bottom being usually carved simply with a sun or fan and the better pieces having fluted columns, the pediment being finished with a torch. The tendency was always to increase the height and ornamentation until sometime during the third quarter of the Eighteenth Century when they seem to have reached their period of greatest development, the best being made with their companion dressing-tables in the vicinity of Philadelphia. They excel in size, beauty of design, and in workmanship all other examples of the styles; and are probably the last effort to keep in fashion a style which was losing vogue."

When the highboy was mahogany and the top flat it was customary to place upon it a series of three graduated mahogany steps on which handsome pieces of china were formerly arranged, making a sort of



COURTESY OF THE ANDERSON GALLERIES

Highboy. Made by Savery. Originally Owned by Baron Stiegel

pyramidal effect. When the top was a broken scroll a piece of china was placed in the centre. Usually there is a little base for this purpose. Later a burning torch, or an urn, was carved for a permanent ornament in this space.

If you should chance to buy an old highboy, be sure to examine the handles. It is important for the right effect to have the early "drop-handles" for the highboys on spindle legs; simple "wing-shaped" handles for the next type; and very elaborate escutcheons and handles for the last style.

The "low boy" is a low case-of-drawers, which belongs to the same family as the *commode*. It is a dressing-table with drawers; and in its earliest days it stood on spindle-legs connected with straining-rail and was supplied with brass drop-handles. Beginner-collectors should be cautious in purchasing "low boys" because dealers frequently palm off the lower part of a "high boy" for a "low boy"; but a trained eye will note a sense of incompleteness if the lower part of a "high boy" is masquerading as a "low boy." One help also is the knowledge that a real "low boy," or, properly speaking, "low case-of-drawers," usually has two rows of drawers and the lower part of a "high boy," only one row.

THE CABINET

IN THE course of time the chest lost its place as a decorative article in the so-called best rooms of the house and was supplanted by the cabinet, which after all is nothing more nor less than a chest upon a frame. You see this type perfectly exhibited in the Spanish *vargueño*.

The cabinet was always a piece *de luxe*; and its very name was chosen by English-speaking people to denote the maker of *fine furniture* in contradistinction to that of joiner, who made *cheap and plain furniture*.

As time wore on people began to desire a piece of furniture that would *display* as well as *preserve* their treasures—their medals, coins, porcelain, Venetian Glass, rock-crystal, and curios; and, consequently, the cabinet was developed. Then, too, it had to be made worthy of the articles it held within its little drawers and upon its tiny shelves; and so it was carved, inlaid, covered with exquisitely tooled blue or



Burgundian DRESSOIR or Cabinet. 1570. Rougier Collection

scarlet leather, and even decorated with incrustations of semi-precious stones, with amber, enamels, and with insets of porcelain and even of Venetian Glass. Some of the German cabinets on exhibition in the European museums have as many ingredients as a Christmas plum-pudding and indeed look as if they might have been stirred together with a spoon.

The Low Countries excelled in making cabinets. Nothing in the way of furniture is more sumptuous than the carved Burgundian cabinets, particularly those made by Hughes Sambin. Many of the Renaissance cabinets are as notable for their fine architectural proportions as for their superb carving.

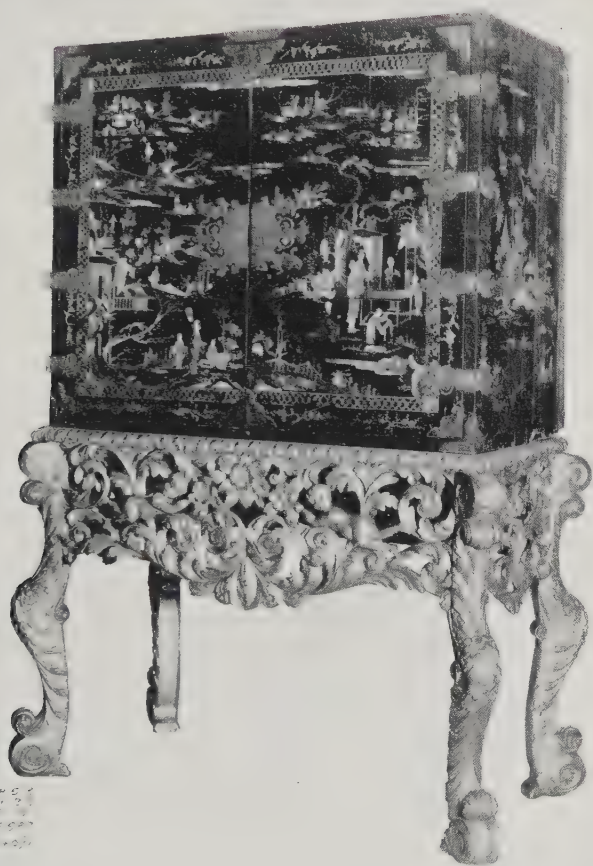
Antwerp was especially renowned for cabinets, and Burgundy was famous for its wall-cabinets that hung without visible supports.

Flemish cabinets were in such demand in France that Henri IV. sent French workmen to the Netherlands to learn the art of making these choice pieces of furniture and particularly the trick of carving in ebony. When they returned to Paris, the King established them in the Louvre. One was Laurent Stabre; another, Pierre Boulle (uncle of the great André Charles Boulle); and another, Jean Macé, who called himself "*menuisier-ébéniste de Blois*" and was given a studio in the Louvre "on account of his long practice of this art in the Low Countries and the skill he has shown in his cabinet-work in ebony and other woods of various colors."

Whether carved, or inlaid, or otherwise ornamented, the shelves, or drawers, of the cabinet were lined with crimson velvet, cloth of gold, green taffeta, or brocade, or of beautifully tooled leather. Very frequently silver ribbon, twined into a kind of geometrical lattice work, or into the initials of the owner, was hung behind the glass and supplied with little hooks from which jewels, watches, pocket-mirrors, and other pretty trinkets were suspended. A cabinet collection in the Sixteenth Century included watches, rings, bracelets, necklaces, pearls from the Orient, gold and silver curios, buttons, perfumed gloves, scent-bottles, pocket-mirrors, pocket-knives, coral beads, costly musk and amber, rosaries of rock, crystal, tiny pictures, gems, fans, little books, and *eau de rose*, *eau d'oeillet*, and other delicate essences.

As early as 1619 the Earl of Northampton owned a "China gilt cabinet upon a frame" and "an ebony cabinet inlaid with mother-of-pearl."

The Spaniards and Portuguese very early in the Seventeenth Century made cabinets inspired by Oriental importations. In the long list



COURTESY OF P. W. FRENCH & CO.

Lacquer Cabinet. English. Seventeenth Century

of eminent Spanish wood-carvers one comes across the names of "Francisco, master-maker of cabinets in ebony and ivory" (1617) and "Lucas de Velasco, master in painting and gilding cabinets" (1633). Madame d'Aulnoy of fairy-tale fame, wrote in the account of

her visit to Spain in 1643: "What I find most beautiful are the *es-caparates*, a species of small cabinet, shut with one door and filled with every imaginable rarity."

The characteristic English cabinet of James I.'s time was adorned with pillars, arched panels, and spindle ornaments, and it usually stood on a frame of six legs, resembling the highboy of a later period.

In the Seventeenth Century the cabinet was panelled, carved, and decorated with turned pillars and swelling bulbs; and it was also made in the newer style with applied ornaments and turned legs connected by a straining-rail. Frequently an imported cabinet was seen in the English home of this century—a handsome specimen of Dutch marquetry, Italian carving, or fine inlay, lacquer, Boulle, or fine Flemish carving. Some of the Dutch cabinets were brightly inlaid with flowers, foliage, birds, and animals in woods of natural colors, ivory, mother-of-pearl, and tortoiseshell.

The marquetry cabinets that the Dutch made were undoubtedly inspired by examples from the Far East, of which many were brought to New Amsterdam. De Laval, writing in 1601, of the newly arrived Chinese things he saw in a Lisbon warehouse mentions gilded and lacquered work, gorgeous silks, fine porcelains, and "a great number of cabinets of the most perfect and finest workmanship to be seen anywhere. They are of choice woods and inlaid with ivory, mother-of-pearl, and precious stones. The Portuguese call them *Escritorios de la Chine*." Perhaps some of these were in the dowry of Catherine of Braganza, when she came to England as the bride of Charles II. Evelyn notes: "The Queen brought over with her from Portugal such Indian cabinets as had never before been seen here."

Cabinets and china-cupboards were plentiful in our Colonial homes of affluence; and occasionally an East Indian cabinet is found in an inventory. Many "East Indian cabinets" appear in New Amsterdam wills and inventories.

The first china-cupboards used in this country were of the Jacobean type—standing on four or six legs connected by straining-rails and with glass doors that allowed the china to be seen. Next came the tall Queen Anne variety, which in turn gave way to the Chippendale, and still later to the Hepperwhite and Sheraton models. It is hard to draw the line between these china-cupboards and cabinets.

Chinamania was at its height when the Chippendale style came into fashion. The china-cabinet of this period stands on a frame and con-



COURTESY OF MR. H. F. DAWSON

William and Mary "Seaweed Marquetry" Cabinet

sists of a series of shelves behind glass doors composed of small panes of glass arranged in squares, ovals, or lozenges. Many of these are

in the Chinese taste with "pagoda-tops" and fretwork borders. The various "china-cases," shelves, cupboards, and cabinets that appear in the contemporary books of design show the conglomeration of Chinese motives; fretwork, mandarins, mandarin-hats, little bells, pagodas, leaves, scrolls, and dripping-water. Chinese cabinets are frequently sent from old English homes to auction-rooms, now that there is a demand for them.

Lacquered cabinets and marquetry cabinets of the William and Mary and Queen Anne period are very popular to-day. The "Queen Anne cabinets" most prized by collectors are those decorated with marquetry in arabesque patterns, or with "cobweb" or "sea-weed" panels. The cornice often contains a long drawer and the inside of the doors is ornamented with marquetry panels.

The Adam cabinets are semi-circular and differ little from the commodes of the day. They are made of exotic woods and ornamented with painted panels.

The Heppelwhite cabinet is also similar to the commode.

Sheraton cabinets are in the early days in the Louis XVI. and later in the Empire period. In the first period they are of satin-wood exquisitely painted and inlaid.

THE COMMODE

THE commode is the collector's delight. It is almost exclusively a collector's piece. It might be described as a transformation of the chest and it might be described as a transformation of the cabinet. The type piece is breast high, stands on four feet, and is supplied with two long drawers. The commode must have received its present name at the beginning of the Eighteenth Century, for the word does not appear in the first edition of the *Dictionnaire de l'Académie* (1694).

The commode was beloved by the finest French cabinet-makers; and they certainly produced masterpieces. The rarest woods were employed in their composition and they were enriched with inlays of marquetry, mother-of-pearl, ivory, tortoiseshell, and colored woods, adorned with exquisitely chiselled gilt metal (*or moulu*) leaf-shoes, handles, feet, and decorations. Boulle's commodes, for example,

are ornamented with splendid gilt-bronze mounts, lions' heads with rings in their mouths for handles, chiselled key-plates, handsome gilded figures at the corners and in the centre a woman's head, known as an *espagnolette* (Spanish woman), in a ruff and wearing a sort of sunburst diadem. Beautiful marble slabs, delicately veined of rose, *verde antique*, or pale buff, or grey, add to the sumptuous appearance of these pieces.

Handsome as the Boulle commodes are, the most beautiful commodes are of the Regency and Louis XV. periods. Note any examples that you



COURTESY OF THE WALLACE COLLECTION, LONDON

Boulle Commode

see in exhibitions and museums. In the first place amaranth, rosewood, tulipwood, or some other exotic wood, is used and the chiselled metal mounts are of the greatest decorative importance. If you come across any metal-mounts attributed to Caffieri study them long and ardently. Caffieri made superb commodes; but he subordinated the architecture of the piece to the metal ornamentation he also made.

Even greater as a maker of commodes was Cressent (who was a pupil of Boulle). One of Cressent's favorite models he calls *en arbalète* (bow-shaped). Cressent described one that he made in 1761,

which gives an excellent idea of the Louis XV. commode: "This commode, of pleasing contour, is made of violet-wood with four drawers ornamented with bronze-gilt (*or moulu*). The gilt bronzes are of extraordinary richness. They are very well executed and the distribution of them is very fine. Among other things you notice the bust of a Spanish woman placed between the four drawers. Two dragons whose tails turned upwards form the handles for the two upper drawers, and the stems of two great leaves of a beautiful form are also turned up in relief to make handles for the two lower drawers. You must admit that his commode is a marvellous piece."

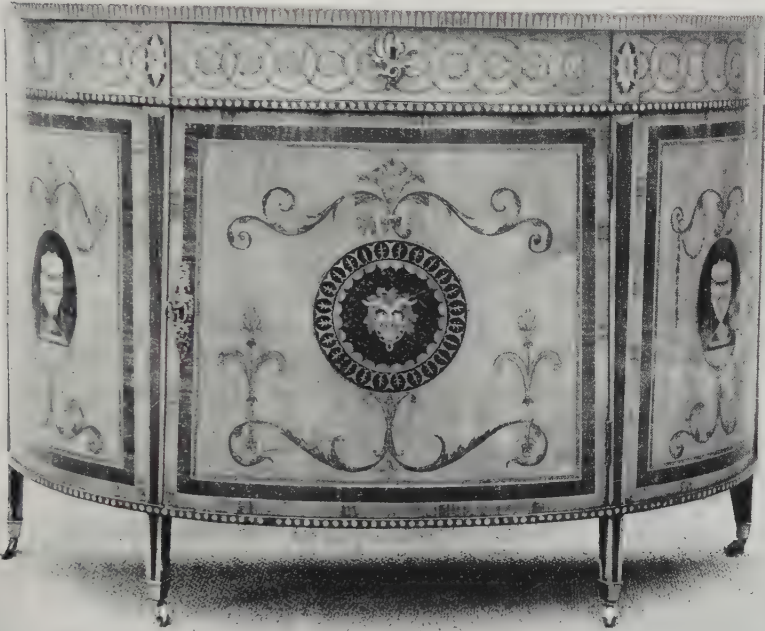
A Cressent commode exactly corresponding to this description is in the Wallace Gallery. In the same period the Martins enriched commodes with their beautiful painting in imitation of Chinese lacquer with Chinese landscapes and scenes. As the reign of Louis XV. drew to a close the commode returned in its rectangular lines to the chest. Riesener bridges the periods of Louis XV. and Louis XVI. and produced beautiful pieces. The *bombé* commode of Louis XV. is succeeded by a piece in which the straight line predominates. The commode often stands on grooved feet. Some commodes have doors and others long drawers with handles. Commodes were made of plain mahogany, of amaranth, and of violet-wood. Marquetry gradually succeeded to plain panels bordered with delicately chased bronze moulding and the top was still a marble slab. Doors and drawers were sometimes ornamented with inlays of flowers or trophies in the centre of the panel. Very few lacquered commodes were made in the Louis XVI. period. The "half-moon" (*demi-lune*) type, also called a half-drum, was popular. Across the Channel Heppelwhite made commodes in this drum shape of satin-wood richly inlaid or painted. Sheraton's commodes were of the same general type and the painted or inlaid decorations are by, or in the style of, Angelica Kauffman, Cipriani, and Pergolesi.

Commodes were proscribed during the Directoire and Empire, as savoring too much of the crushed aristocracy.

They are back again now in favor, as will be shown by a quotation of the prices that the finest examples in the Leverhulme Collection brought at the Anderson Galleries in New York in February, 1926.

For an Eighteenth Century satin-wood commode, inlaid and mounted with *or moulu*, supposed to have come from Chippendale's

workshop, \$8,000; two satin-wood segmental commodes, painted with panels in the style of Angelica Kauffman and M. A. Pergolesi, English, circa 1780, \$5,800 each; decorated and *or moulu* mounted commode, French, circa 1740, \$5,750; fine Sheraton inlaid segmental commode,



COURTESY OF THE ANDERSON GALLERIES

Heppelwhite. Satin wood and Marquetry Commode about 1780. Leverhulme Collection

English, circa 1780, \$5,050; segmental satin-wood Adam commode, circa 1760, \$5,200; satin-wood commode, English, circa 1780, \$4,100; segmental satin-wood Adam commode, circa 1760, \$4,500; Eighteenth Century commode of rare woods, English, circa 1765, \$4,000; semi-circular commode decorated, English, circa 1790, \$3,750; fine French lacquer and *or moulu* commode, French, circa 1750, \$3,500; Eighteenth Century segmental commode, English, circa 1780, \$2,250; commode of gray chestnut, English, circa 1770, \$2,100; Heppelwhite chestnut

and tulip-wood inlaid commode, English, circa 1790, \$1,800; Heppelwhite segmental satin-wood commode, English, circa 1790, \$1,000; marquetry or *moulu* mounted commode, English, circa 1780, \$850; and Eighteenth Century dwarf pedestal commode, English, circa 1740, \$600.

THE CHAIR

OF all forms of furniture the chair may be said to be the most autobiographic, in other words, the cabinet-maker has set the sign and seal of his personality more effectually upon the chair than upon anything else his hand touched.

In Mediæval times there were no chairs even in the wealthiest castle or palace except those tall-backed chairs in which the lord of the household and his most distinguished guests sat. The other inmates of the house sat on stools, benches, or cushions. By the fireplace and elsewhere in the hall, and also in the bedrooms, a great settle was placed, with cushions to make it more comfortable.

The Fifteenth Century brought a few more chairs, but they still appear to be of the ecclesiastical type and uncomfortable. The X-shaped, folding-chairs and that type of chair that we see in portraits of Leo X. by Raphael and Innocent X. by Velasquez, sumptuously upholstered in velvet with gold trimmings that came in with the Renaissance, were used chiefly by the men. The women still sat on cushions as a rule.



COURTESY OF THE CLUNY MUSEUM, PARIS

Italian Folding Chair. Sixteenth Century

The great, carved oak, or wainscot, chairs of the Tudor period, the great settles and the curule-shaped chair with leather bands joining the back posts were not particularly comfortable even with cushions.

Towards the middle of the Seventeenth Century the chair became lighter and more flexible, and cabinet-makers began to see its possibilities.

Collectors, however, are attracted by the carved, oak chairs of Tudor times and the type of chair that dealers have lately named "Dante" and "Savonarola," without any particular appropriateness.

The little four-square, low-backed chair of the Seventeenth Century, upholstered in leather, silk, or velvet, fastened with large brass-headed nails with square upright side posts, joined by square stretchers, and suggesting in general shape and proportion the high-waisted dresses of the ladies who sat in them, seems to have been the first chair that was moved about and made a useful feature in the house. We see it in pictures of the period, especially in the delightful engravings of Abraham Bosse, who shows many gatherings of ladies sitting in these chairs, many of them with their backs to the spectator. This chair is known as the "Cromwell" and the "Rubens." It belongs to the Louis XIII. age in France, to the Jacobean period in England: and it seems to have come from the Low Countries, for it is preserved in many of the museums of Belgium and Holland and seen in many contemporary Dutch and Flemish paintings. The characteristic form known as the "Charles the Second chair" was in its day called the "high backed". It is very slender and upright with a back panel and seat of cane. The cane panel of the back is frequently framed with a carved wooden ornate combination of scrolls and leaves. Stretchers make the legs firm and the front rail frequently consists of elaborately carved scrolls. Sometimes the feet represent a clumsy scroll turned outward and sometimes a kind of sketchy paw, which is called "the Spanish foot". This slender, high-backed chair appears in many variants: it persisted through the reign of William and Mary, when new variations appear with very elaborately carved backs. Enormously high backs are characteristic of Queen Anne chairs. These backs are sometimes elaborately carved and the upper part of the back bends forward slightly in a typical Queen Anne curve. In some cases the old Stuart back persists; but the central panel begins to show signs of the coming jar-shaped splat and the side-rails also show signs of the approaching curve. The backs of the Queen Anne chairs greatly resemble the mirror-frames of the day. Just eliminate the central panel, or splat, and you

have the exact mirror-frame. In some chairs the old "Spanish foot" still lingers, and, resting on it, is a scroll which looks much like a ball.



COURTESY OF P. W. FRENCH & CO.

Lacquer and Cane Chairs. Venetian. Eighteenth Century

In a few years the foot is going to be placed on a ball. The stretcher, too, is dying hard. It only connects the two front legs now.

It would be only a step from using porcelain as a decoration to using is as a *decorative inspiration*. Whether the shapes and contours

of jar and vase afforded suggestion to cabinet-makers, consciously or unconsciously, is a matter for conjecture; but certain it is that the next style in furniture, now called (but not so in its own day) "Anglo-Dutch" has the shape of the Chinese jar for its "jar-shaped splat," and the contour of the jar is seen in the "cabriole leg". Whether this particular form of chair originated in the Far East and travelled to Europe on the tide of the porcelain craze, or whether it was a creation of European cabinet-makers carried to the Far East and made there to please Europeans, we do not know.

Certainly such chairs are seen in old Chinese illustrations. At any rate, the ball-and-claw foot is Chinese and represents, according to Chinese legend, the dragon clasp ing a pearl. We do not find the ball-and-claw foot very early. The first form to appear with the cabriole leg is the plain "hoof foot". Moreover, the spring of the leg is rather restrained and it seems to have taken a little time for the type that became so popular in the middle of the Eighteenth

Century to develop. The shell is frequently carved on the knee of the chairs and also on the lower rim of many chests-of-drawers and dressing-tables and the tops of mirrors. The constant appearance of the shell may be accounted for by the fact that it was the principal charge in the arms of the English Company of Cabinet-makers.

This type of chair was so popular in our American Colonies and was made by so many local cabinet-makers that many specimens exist to-day. This chair is often called the "crown-back" chair.

The Chippendale chair that came next in development shows the jar-shaped splat somewhat changed in outline, but preserving the



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Anglo-Dutch Chair

feeling of the Chinese jar. The top-rail is waved gracefully in the shape of a bow and the splat is subject to all kinds of Gothic tracery, Chinese decoration, and carved ribbons and knots. Sometimes cords and tassels are added. The Chippendale School also includes "Ladder-back" chairs, which are the simplest of the whole group.

Heppelwhite chairs invite you to sit in them: they promise rest and comfort. You fit into a Heppelwhite chair as if it had been made especially for your figure. If it has arms ("elbows," Heppelwhite called them) they are exactly the height you need for resting your arm or hand. The height from the floor seems to suit you (whatever your height may be), the seat is comfortable, and you find the chair easy to rise from gracefully. If the chair is at the dining-table, you find it one of the most comfortable of all dining-room chairs; if it is a bedroom "wing chair" softly upholstered, you find it a delightful "tarry-a-while" seat between the intervals of undressing, particularly if it be placed before an open fire.

The question of comfort as well as beauty of proportion was the result of much thought and calculation. Generally speaking the proportions are: height, three feet, one inch; height to seat frame, seventeen inches; depth of seat, seventeen inches; and width of seat in front, twenty inches.

Characteristic are the oval back, the heart-shaped back, and the interlaced oval with festoons gracefully falling between the bars; the legs, slender and tapering, are often inlaid with the husk, or bell-flower, made in satin-wood and graduated, and they usually end in the square, tapering shoe called the "spade foot" or the "Marlborough foot". Regarding ornamentation Heppelwhite used both inlay and carving. His favorite device in all cases is the husk, or bell-flower. He uses drapery in swags and festoons, tassels, the slender urn, the rosette, the lotus, and the three feathers of the Prince of Wales.

With Sheraton the *back* was the most important part of the chair; and there are many drawings in his book representing backs alone. Sheraton's backs are usually square. As Czeszinsky says: "Thomas Sheraton may be aptly described as the exponent of the square-back chair in contradistinction to Heppelwhite, who was the advocate of the shield and oval forms. Sheraton gives only two examples of the

shield form of chair-backs." It is noticeable that no square back chairs appear in Heppelwhite's book.

"It is in the chair models from 1780 to 1792," Ceszinsky writes, "and those from 1790 to 1805 that we have the most reliable pieces of furniture for establishing a distinction between the work of the two.



COURTESY OF THE AMERICAN GALLERIES

American Painted Chairs. Sheraton Style. John L. Black Collection

During the last twenty years the taste for reproductions from the antique has resulted in nearly every one of Sheraton's patterns being copied; and a careful study of these enables Sheraton's designs to be judged with a more just and critical eye than was possible before. The resulting verdict must be that Sheraton inaugurated a distinct style of his own, often characterized by minute differences of line and proportion from that of Heppelwhite, but in the main quite peculiar to himself."

One favorite model has the top-rail raised in the centre, the central splat pierced, latticed and tied under the top-rail with pendant drapery. The legs are square, tapering, and end in the "spade" or "Marlborough foot." This chair dates about 1795 and from floor to top of back measures 3 feet, 1 inch; across front of seat, 1 foot, 9 inches; depth of seat, 1 foot, 7 inches; and from floor to top of seat, 1 foot, 6 inches. There were white and gold chairs, satin-wood chairs decorated with painted panels by Pergolesi, Cipriani, or Angelica Kauffman, cane-seated chairs with cane backs, or lattice-work, backs. There is a mahogany chair of the Trafalgar type which sometimes had a cane seat, and there was a *lateral* baluster back, a development of the Chippendale ladder-back; but infinitely lighter, with turned legs or legs spreading outward painted black with lines of gold and floral ornaments. These date from about 1790-1795 and were made in great variety. These Sheraton pieces announce the coming of the "Fancy Chair," which was so popular in this country.

Sheraton's latest designs show chairs inspired by the Empire Style and some of them are so hideous that they hardly seem to have been designed by the same hand responsible for those exquisite mahogany pieces of his earliest period, with balusters and water-leaf capitals, urns and delicate swags of drapery.

The Directoire and Empire Styles kept the open-back chair. It was made of mahogany, or it was painted, bronzed, or gilded. The square form was popular and the two most characteristic motives were the swan's head and the sphinx. The shield shape was popular for the back ornamented with laurel-leaves or military trophies. Sometimes the front leg was cut in the form of a sabre. Desk-chairs were of the round, or "gondola," form.

A chair that was universally popular in this country from about 1795 to 1825 or 1830 was the "Fancy Chair," which, as we have seen, was a development of the style that Sheraton introduced. The "Fancy Chair" was made in every city in the United States and by hundreds of cabinet-makers.* A few New York advertisements will give the best idea of the many varieties. In 1797 "William Challen, Fancy-Chair-maker from London, makes all sorts of dyed, japanned, wangee, and

* One of these innumerable makers was Hitchcock, whose name has been erroneously applied to this type of chair for a generic name. Hitchcock himself would have called it a *Fancy Chair*.

bamboo chairs, settees, etc., and every article in the Fancy Chair line, executed in the neatest manner and after the newest and most approved London styles."

In 1802 "William Palmer, No. 2 Nassau Street, near the Federal Hall, has for sale a large assortment of elegant, well-made, and highly finished black and gold, etc. Fancy Chairs with cane and rush bottoms." In 1810 "Paterson & Dennis, No. 54 John Street inform their friends and the public that they have now on hand a large and very elegant assortment of Fancy Chairs of the newest patterns and finished in a superior style. Elegant white, *coquelicot* (poppy), green, etc., and gilt drawing-room chairs with cane and rush seats, together with a handsome assortment of dining and bedroom chairs."

In 1812 "Asa Holden, 32 Broad Street, has a superb assortment of highly finished Fancy Chairs, such as double and single cross, fret, chain, gold, ball and spindle back with cane and rush seats. The cane seats are warranted to be American made." In 1817 Christian, cabinet-maker, 35 Wall Street has Grecian sofas for sale, and in 1819 at the Fancy Mahogany Chair and Sofa Manufactory, 153 Fulton Street, Wheaton & Davis have rosewood and Fancy painted chairs and sofas richly ornamented in gold and bronze, with hair, cane, and rush seats.

A favorite chair of the period was the "Trafalgar," which received its name from Nelson's great battle (1805). This chair was usually of mahogany and was in vogue as late as 1830.

The Trafalgar was a favorite model for Duncan Phyfe, who changed it but little. The chair represented here is of this Trafalgar type.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

*Duncan Phyfe Chair Owned by
Mr. R. T. Haines Halsey*

THE SOFA

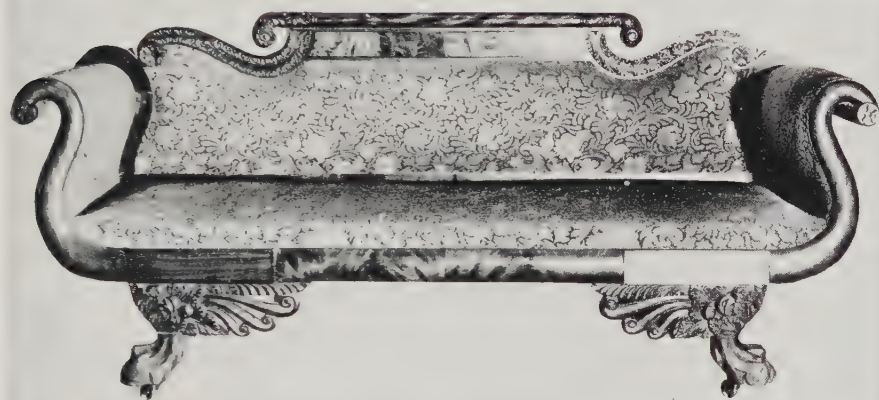
THERE is no form of furniture that gives more style to a room than a handsome sofa, and for a handsome sofa collectors are always willing to pay a large price. The sofa naturally followed the style of the chair and in every period we find the two always sympathetic in line and decoration. The old Gothic *banc* with its tall back was extremely comfortable as a fireside seat in the draughty rooms of the ancient castles and manor-houses. Those who sat upon it were sheltered from the cold wind, which could easily get in under the tapestried hangings. Many of these pieces come to auction in old European collections by the side of "refectory tables" and ancient chests; and they always attract the collector. Even more desirable are the old carved walnut settles of the Italian Renaissance, which are sometimes mounted on several short steps. Then come the sofas and settees of the Louis XIII. and Jacobean periods, upholstered in tapestry or velvet, and the handsome, long, and luxurious Louis XIV. *canapés* covered with Genoa velvet, rich brocade, or tapestry. The tall-backed Queen Anne sofa with its seat so narrow in proportion to its height; the Louis XV. *canapé* in its many delightful manifestations, sometimes as the *canapé confident* with the little arm-chair effect at the ends and sometimes as the *chaise longue*, with its deep *fauteuil* for one section and a sort of *tabouret* for the other; the handsome pieces designed by Lalonde and Ranson in the days of Louis XVI.; the handsome Empire styles—all and each, variously upholstered with beautiful Aubusson, or Beauvais, tapestry, or with brocades, or silks of decorative patterns—find their special admirers and purchasers; and very justly.

Looking down the list of English pieces of the upholstered class we find those exquisite sofas of the Adam and Chippendale school, so faultlessly proportioned, so graceful in line, so well set in artistically carved framework, and so deliciously comfortable to sit upon. And how distinguished a note is given to a room by the *svelte* productions of the Heppelwhite type, or the more rigid, but equally elegant, early Sheraton pieces! One instinctively thinks of the homelike, yet absolutely correct, rooms that Kate Greenaway so often introduces in her *Marigold Garden*; *Under the Windows*, and other delightful creations.

And how important it is (and how few persons realize this) to have the end pillows equally right in shape and style for the particular sofa: if square, just the right size; and if of the bolster type, then just the proper roll and finished with the correct silken tassel!

Then we have, of course, the more box-like Empire and the slightly eccentric *méridienne* of later days.

Another group claims attention—the open-back family. The “double-chair,” or “love seat,” exhibits all the styles of all the chairs of



COURTESY OF MRS. RICHARD MORSE HODGE

Mahogany Sofa. Early Nineteenth Century. Made in Baltimore

the periods—the Anglo-Dutch, or early Georgian; the ball-and-claw Chippendale; the lion-Chippendale with the lion's masks carved on the arms; the bar-backed Heppelwhite; and all the Sheraton chair styles culminating in the “Fancy Chair” variety. And these open-backed pieces include the long sofas composed of four or five chair backs. Handsome, indeed, are Chippendale's long “ribbon back” and Chinese sofas; and those fine pieces that Heppelwhite and Sheraton made in both mahogany and satin-wood—how light and graceful they are and how expressive of the easy and cultured society of the Eighteenth Century!

In our own country we have many interesting examples, too, from the primitive settle that stood by the fire in the old farm-house, its tall back a bulwark against the cold draughts when the family was “Snow-bound” in the winter.

Indeed the old family sofa is almost as much valued as the "Grandfather Clock" and many have survived that show us what fine sofas our American cabinet-makers produced. Many are of the type shown here, owned by Mrs. Richard Morse Hodge of New York. This piece was made in Baltimore and is of a style that became popular about 1825 or 1830.

Duncan Phyfe's sofas are much sought after because of their fine proportions, delicate lines, chaste carving in low relief, or attractive reeding.

AMERICANA

THE COLLECTOR who wishes to specialize in American furniture has a wide field to draw upon. Practically every kind of furniture in fashion and in use in the Seventeenth, Eighteenth and Nineteenth Centuries was either imported, or made first in our Colonies and afterwards in our States. How absurd, then, is it to take the plainest and crudest examples made by joiners rather than by cabinet-makers as the typical pieces that were used by our forefathers!

Wills and inventories, advertisements in the contemporary newspapers, lists of supplies, and records of finished and unfinished work in the shops of cabinet-makers give proof of the finest kinds of furniture being made here, as well as the simplest. Undoubtedly a great deal of furniture that comes into the auction-room purporting to be of foreign importation was made in this country by native craftsmen, who used the patterns and models of the latest European fashion, or by artisans who came directly from Europe to work a few years in the New Country. Many of these men settled permanently and trained their sons to carry on the same business.

When we visit *Mount Vernon*, or any other Colonial American house that has been correctly refurnished in the spirit of our Colonial past, we experience a sense of quiet satisfaction at the general air of comfort, repose, and harmony. The articles that have been gathered together and arranged, as far as we are able to do so, in the order that our ancestors would have arranged them, express a love of home and a permanency that our interiors of to-day (no matter how sumptuous they are) often fail to do.

America has always been a country of homes; and it is quite amazing

to note in looking over the wills and inventories of Colonists in all of our thirteen Colonies how early they made themselves comfortable houses and how soon they began to beautify them.

In going through inventories, we can see how old carved oak, evidently brought from England, was the furniture of the first settlers and how new fashions crept in until after a time it is apparent that an entirely different style had arrived. The "table and trestles," "the drawing-table," "the great chair," settles, stools, and "forms" cease to be mentioned and we read of "folding-tables," "falling-tables," "crook-back" and "crown-back" chairs, and new upholstery materials. The new names tell us that the William and Mary and the Queen Anne styles have come into the country. These in their turn yield to the Chippendale style. The Chippendale style becomes "old-fashioned" and Heppelwhite comes in, to be, in turn, supplanted by Sheraton. Finally, the Empire style arrives and lasts, with its various interpretations and developments, beyond the first quarter of the Nineteenth Century.

NEW ENGLAND COLONIES

CABINET-MAKERS, carpenters, joiners, turners, and housewrights are among the earliest immigrants to New England and they were quite capable of making all the furniture that was needed and of every grade to suit varying purses and conditions of living. There was a difference, of course, between the cabinet-maker, who made fine things, and the joiner, who made cheap things; but even the articles listed in the shops of the best cabinet-makers do not correspond with the articles mentioned in the inventories of the wealthy and the well-to-do. Consequently, it must be inferred that the richer people imported their fine furniture, or had it made to order by the best local artisans.

In the Seventeenth Century the woods used in New England for furniture were oak, ash, elm, walnut, pine, and maple. The last two were classed as the cheapest of all. We can get an idea of relative value from lists in the shop of Matthew Severett, a joiner of Marblehead, Massachusetts, who had boards of walnut, pine, and maple. The walnut was worth three and one half-pence a foot; the pine was three-fifths

of a penny a foot; and the maple was two-thirds of a penny a foot. An enormous amount of maple furniture was made and stood waiting for cheap customers in the cheap joiners' shops.

As early as 1632 Thomas Morton said of red cedar: "This wood cuts red and is good for bedsteads, tables, and chests and may be placed



Wayside Inn. Parlor

COURTESY OF MR. HENRY FORD

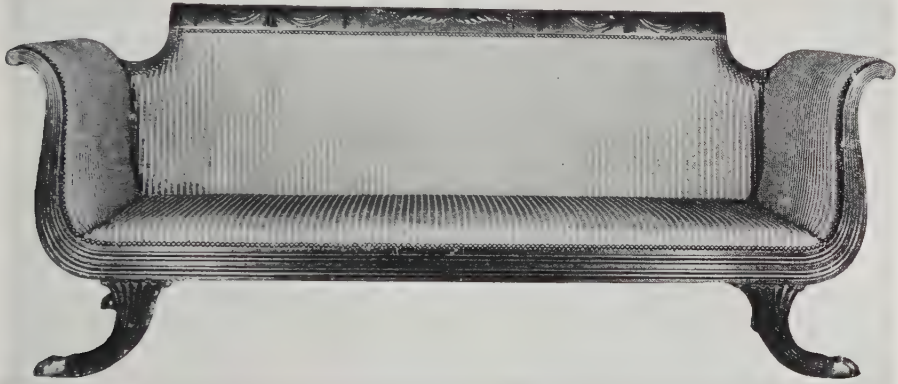
in the catalogue of commodities." And after praising the red oak for wainscot adds: "There is likewise black walnut of precious use for tables, cabinets, and the like."

As the century progressed walnut became more and more the preferred wood for cabinet-making and cedar was brought from Bermuda for certain fine articles. Mahogany was very slow in entering New England: it began to appear in Boston inventories only about 1730, although it had been known a long while before in New Amsterdam.

When we read the inventories of the governing class in New England

and of the prosperous people who imitated them and who followed the fashions that the leaders set, we see how exactly this furniture corresponds with the furniture that was in use in England at the same date.

Take one example, Governor Goodyear of New Haven (1658), who had a court-cupboard, a side-cupboard, a cupboard, a "scretoire," a drawing-table, a "long draw-table," a chest-of-drawers, two round and two small tables, a "great chair," twelve "lesser chairs," a "little chair," six stools, "six joined-stools," two plain forms, three covered



COURTESY OF THE ANDERSON GALLERIES

Duncan Phyfe Mahogany Sofa. Early Nineteenth Century

chairs, a number of curtained beds, carpets, "cupboard-cloths," hangings, curtains, cushions, linen, silver-plate, pewter, brass andirons, and kitchen things.

Comfort and elegance were by no means rare in the New England Colonies even under the rule of the Stuarts. Puritanism, moreover, did not control the taste of every household. In the New England Colonies there were certain local differences; but in each settlement the homes of those who were wealthy and cultured expressed ease and, in many cases, luxury.

Examples to prove this could be multiplied, but two will suffice. A Londoner, named John Dunton, visiting Salem in 1685, wrote home of his visit to George Herrick, marshal of Essex during the witchcraft mania: "The entertainment he gave me was truly noble and generous and my lodging extraordinary both with respect to the largeness of

the room and the richness of the furniture." John Adams notes in his Diary in 1766: "Dined at Mr. Nick Boylston's—an elegant dinner. Went over the house to view his furniture, which alone cost a thousand pounds sterling. A seat it is for a nobleman, a prince. The Turkey carpets, the painted hangings, the rich beds with crimson damask curtains and counterpanes, the beautiful chimney-clock, the spacious garden are the most magnificent of anything I have ever seen."

Persons of means were continually sending abroad for finer furniture than could be purchased in New England. Judge Sewall sent to London in 1719 for curtains, valence and counterpane for a bed of yellow watered, worsted camlet; two looking-glasses of black walnut frames; "a dozen good black walnut chairs, fine cane and couch; a dozen of cane chairs of a different figure and a great chair,—all black walnut."

Sir William Pepperell in 1737 wrote to Silas Hooper in London for "a dozen of handsome chairs of ye new fashion for a chamber and a handsome looking-glass for ye same and curtains, etc., for a bed and a case-of-drawers. My wife would choose that ye curtains for ye bed sent for should be of a crimson color, if fashionable." Also he said: "Send me brass locks and hinges for six scritors and ditto for ye same for case-of-drawers."

John Hancock was another who ordered handsome articles from London.

SOUTHERN COLONIES

THE DIFFERENCE between the Northern and Southern Colonies impressed every traveller. There was a reason for this difference which reveals itself in the manners and customs of the Colonists and the traditions that they bequeathed to succeeding generations. In the Southern Colonies there was none of the social equality that might be expected in a pioneer community. Lines were drawn between classes and social distinctions were recognized exactly as they were in England.

Those who took an active part in settling Virginia were men who had a right by birth, breeding or education to be called "gentlemen," a term that was always used very cautiously in that age. Of the 100 persons who sailed from Blackwall for Virginia in 1606 there were 54 listed as "gentlemen." The First Supply in 1608 brought 33 "gentle-

men" in a company of 120; the Second Supply brought 29 "gentlemen" in a company of 70; and the Third Supply and the ships that followed continued to bring Colonists who had enjoyed high social position in England.

During the supremacy of Cromwell there was little chance for Royalists proscribed with their families under a ban because loyal to



COURTESY OF THE BALTIMORE MUSEUM OF ART

Maryland Colonial Hall from Calvert County. Seventeenth Century

the monarchy. Consequently it was not strange that many turned to Virginia, feeling, as one of them expressed it, that "Virginia was the only city of refuge left in his Majesty's dominions for distressed Cavaliers." In 1649, on the execution of Charles I., seven ships arrived in Virginia whose passengers were chiefly Royalists.

These members of the aristocracy and landed-gentry knew that they would find Virginia in all essentials like the same life that they had been accustomed to on their own estates.

Persons of this type would never be satisfied with homes that did not express every luxury to which they had been accustomed. Therefore it does not surprise us to learn from the inventories that they possessed rich and valuable furniture as well as the most fashionable clothes English tailors could supply.

Throughout the Seventeenth Century London and Bristol merchants supplied the Virginia planters with fine furniture, silver, and china.

The homes of the wealthy Virginians, whose plantations numbered thousands of acres, compared more than favorably with the homes of the country-gentlemen in the countries of England. These residences were equipped, furnished, and ornamented with the best styles and in the latest fashions produced in England.

Inventories describe couches, tables, chairs, court-cupboards, Turkey-work, embroidered Russia-leather, tapestry, damask, fine linen, pewter, and much silver plate.

"Travellers visiting the Colony in the Seventeenth Century comment on the quantity of silver which they saw in the residences of the different planters, plates and dishes, cups, tumblers, mugs, tankards, flacons, beakers, porringers, bowls, sugar-pots, castors, and spoons made of this valuable material," writes Philip Alexander Bruce. "Some of this silver had been inherited from English parents, but the greater part had been bought from English silversmiths. Planters in possession of large fortunes were constantly purchasing silver plate through their merchants in England."

All through the Eighteenth Century the Southern Colonists kept up with the London fashions and sent abroad for most of the luxuries of which visitors from Europe and New England speak. Cabinet-makers and carvers hung out their signs in the centres of fashion—Annapolis, Williamsburg, and Charleston—and frequently made fine furniture to order. New England cabinet-makers, too, used to go South and try to get orders; but in the main the wealthy Southerners preferred to have the *cachet* of London in their homes.

Southern luxury and fashion astonished travellers from Europe and from our Northern Colonies. Eddis, an English traveller, wrote in 1769-1777, "Whatever you have heard relative to the rigid Puritanical principles and economical habits of our American brethren is by no



COURTESY OF MRS. RICHARD MORSE HODGE

Pillar-and-Claw Card-table. Early Nineteenth Century. Made in Baltimore

means true when applied to the inhabitants of the Southern provinces."

The Abbé Robin, chaplain to Count Rochambeau, said: "As we advance towards the South we find a very sensible difference in the manners and customs of the people. In Connecticut the houses are placed on the public road at small intervals and barely large enough to accommodate a single family, and are furnished in the most plain and simple manner; but here are spacious isolated habitations, consisting of several edifices, built in the centre of a plantation and so remote from the public road as to be lost to the view of travellers. The furniture of these houses is of the most costly wood and the rarest marble, enriched and decorated by artists: they have light and elegant carriages, which are drawn by fine horses; the coachmen are slaves and are richly dressed. There is more wealth and luxury in Annapolis than in any other city I have visited in this country. The extravagance of the women here surpasses those in our French provinces. A French hairdresser is a man of great importance; one Annapolis lady pays her *coiffeur* a salary of a thousand crowns."

Among visitors from the North who wrote their impressions, Josiah Quincy of Boston said of Charleston: "This town makes a most beautiful appearance as you come up to it, and in many aspects a magnificent one. In grandeur, splendor of building, decorations, equipages, numbers, commerce, shipping, and, indeed, almost everything it far surpasses all I ever saw or ever expected to see in America."

Philadelphia boasted of many luxurious homes both in Colonial and post-Revolutionary times. One of the show places was the house of William Bingham on Third street with its open ironwork gates, large garden, and marble stairway. The furniture came from France and England. Wanzey writes in 1794: "I dined this day with Mr. Bingham, to whom I had a letter of introduction. I found a magnificent house and gardens in the best English taste, with elegant and even superb furniture. The chairs of the drawing-room were from Seddon's in London of the newest taste; the back in the form of a lyre, with festoons of crimson and yellow silk. The curtains of the room a festoon of the same. The carpet one of Moore's most expensive patterns. The room was papered in the French taste, after the style of the Vatican at Rome.

DUTCH NEW YORK

THE SETTLEMENT on Manhattan Island was different from any other Colony in America. It was entirely Dutch. The very first ships sent out by the West India Company brought families "with their household furniture," and it was not long before the



COURTESY OF THE VAN CORTLANDT MUSEUM, NEW YORK COLONIAL DAMES
New York Colonial Parlor

New Amsterdam that grew up around the Fort presented the appearance of a Dutch town, with its quaint roofs, tiny canals, and trim gardens with bright flowers.

The inventories of the prosperous Dutch burghers show that the homes in New Amsterdam were not in the least like those in the Southern Colonies and in New England. The articles listed in these inventories prove that the rooms were furnished exactly like those

which the Colonists had left behind them in Amsterdam, Haarlem, Leyden, Utrecht, and other Dutch towns. Consequently, all we have to do if we would have a mental picture of the first homes on Manhattan Island is to study the paintings of Jan Steen, Pieter de Hooch, Ter Borch, Metsu, van Hoogstraaten, Van der Meer, and other Little Masters. In their pictures we see how the stairs led to the upper floor; how the rooms opened from one to another; how the beds were built into the panels of the room; how the windows and doors looked upon court-yards, streets, and back gardens; and how the chimney-pieces were arranged. Moreover, these meticulous painters show us how the furniture was disposed and what it was like. The same great *kas*, on which usually stand large porcelain jars, appears in every inventory of New Amsterdam; it is sometimes spoken of also as a cupboard and cabinet. In 1714 Jan Hendrickse Prevoost left to his daughter his "new cupboard commonly called a kass" and in 1678 Mrs. Judith Stuyvesant left to her son, Nicholas William Stuyvesant, "my great and best casse or cobbert" and to her cousin, Nicholas Bayard, "my black cabinet of ebben wood with ye foot or frame belonging to it, together with the three great China pots."

The bed shared importance with the *kas*. If it was not built into the wall, enclosed by doors and ascended by means of a small ladder, it was box-shaped, dome-shaped or tent-shaped, and draped with curtains. In some homes these draperies were of very rich material.

Tables were oval, round or square, and were frequently covered with an Oriental rug, or "table carpet." There was also the "gate-legged" variety with drop-leaves; and this was made of oak, walnut, pine painted to suit the owner's taste, and mahogany.

Chairs were plentiful in the Dutch home and so were cushions; the chest was conspicuous and small caskets and coffer preserved many a valuable curio and piece of jewelry. Mirrors brightened the walls and were sometimes inserted in the large space in the chimney-piece, although a picture usually had this place of honor. An astonishing number of paintings are mentioned in the New Amsterdam inventories; and their titles leads us to believe that they were the work of prominent artists of the Seventeenth Century.

There was a great amount of silver, pewter, brass, and copper in the Dutch home; and the fact that in this period the Delft potteries were

in full activity explains the quantity of porcelain appearing in these lists. A great deal of silver was, as we have seen, made by the silver-smiths of New Amsterdam.

One thing that distinguishes the homes of New Amsterdam from those of our other Colonies is the presence of Oriental articles. Inventories show an astonishing amount of ebony,—chairs, chests, boxes, mirrors, and picture frames. Many East India articles also appear and lacquer-boxes, cabinets, trays and curios occur in surprising frequency. Indeed, there is scarcely an inventory after 1675 of a New York person of means that does not contain some article of Eastern origin.

Brightly painted furniture, clocks from Hindeloopen, and carved Frisian furniture added gaiety and charm to many a dwelling.

The contents of the houses thus show even in these early days a tendency to foreign trade; and, strangely enough, "nutwood" was frequently sent from Manhattan and returned in the form of a handsome cabinet, or *kas*. Walnut, chestnut, and hickory were all used for furniture. Mahogany was employed by the Dutch earlier than is usually supposed. James Laty of Jamaica, Long Island, had in 1692 "a cupboard of Cashoes tree" worth £ 1-10-0. Now *cashoes* is, of course, mahogany; the Dutch call it *kasjoe*; the Brazilians *acajoba*; and the French, *acajou*; but even earlier than this piece is the table that was brought from Holland by Olaf Stevenson van Cortlandt in 1668 and is still used as a dining-table in the Van Cortlandt Manor house, at Croton Point, New York.

Although under English rule after 1674 the taste of the New Yorkers continued to be in the main Dutch in character; and the new style, which we call to-day Anglo-Dutch (of curving forms inspired by the Chinese) crossed the Atlantic even before it crossed the North Sea with William and Mary; for the new fashions of Old Amsterdam were quickly adopted in New Amsterdam. The new furniture was imported and it was copied by the local craftsmen. New Amsterdam was sentimentally and patriotically very near to the Fatherland.

As New York increased in prosperity all the London fashions in furniture, as in everything else, were followed. Cabinet-makers of the best type came from London and made furniture in the latest style. All the patterns and books were imported and used; and they came

very soon. For instance, James Rivington, Hanover Square, advertised for sale in 1760 a book that had appeared in that year: *Household Furniture for the Year 1760 by a Society of Upholsterers, Cabinet-makers, etc., containing upwards of 180 Designs*.

We need only to follow the advertisements of the cabinet-makers to see that all the styles as they appeared in London lost little time in coming to New York.

The Empire style, called "the Antique" in its day and with which the chief designers, Percier and Fontaine, expressed the Egyptian,



COURTESY OF THE ANDERSON GALLERIES

Duncan Phyfe Mahogany Card-table

Grecian, and Roman forms, brightened with exquisitely chiselled brass ornaments, caught the fancy of the entire world; and caught it so deeply that the world is still more or less under its spell. At the time the Empire style was triumphant, America's most famous cabinet-maker, Duncan Phyfe, a Scotchman, who came to New York about 1790, attracted the attention of persons of taste and wealth and built up a remarkable business. Eventu-

ally Phyfe employed a hundred men in his shop and died in 1854 worth \$500,000. Some of Phyfe's pieces are distinctly Sheraton and some of them are distinctly Empire. The exquisite lady's work-tables with their delicate tambour-shutters and many convenient partitions, drawers, and writing-desk all combined in a compact and ingenious manner are among Phyfe's original compositions.

The next famous American cabinet-maker was William Savery of Philadelphia, whose name is chiefly associated with highboys.

CHAPTER V

CLOCKS

OF ALL antiques the clock makes the strongest appeal to the collector of American furniture and to the lover of olden-time curiosities. Perhaps it is because the domestic clock is such a fine companion. Its presence makes the very spirit of home articulate. Indeed, its voice seems to carry the clock out of the class of mere furniture and almost to lift it into the ranks of human beings.

Moreover, the clock connects us with past generations, having lived with our forefathers as it is living with us; and it can tell us much about by-gone days, if we will listen attentively to what it has to say.

What is it that interests you most about a clock?

Is it the case; or is it the mechanism; or is it the strike?

Judging from the name, the strike would seem to be the most important thing, because the word comes from *bell*, *cloche*, *Glöcke*, and so on in various languages.

Have you ever been in the home of a collector of clocks on the dot of the hour, a collector whose pets are numbered by the hundreds?

Perhaps one pert little mantel-clock will begin the concert, saying very quickly—almost petulantly, indeed—in a light, thin voice *Ping-ping*, *Ping-ping*, as if very anxious to tell the household—before any of its friends has a chance to do so—that it is two o'clock. *Ding-dong*, *Ding-dong*, another takes up the story, seemingly annoyed to have to come second, but, at least, with the idea of saying “two o'clock” in very much better style than its pert neighbor. A heavier and much gruffer personality calls out very loudly and with I-dare-you-to-contradict-me emphasis *Tong! Tang! Tong! Tang!* At the sound of this aggressive voice, a very handsome and rare French gilt clock on another mantel-piece, quite disgusted with the last unmusical announcement and remembering that, made by Lépine, she once graced the home of a Marquis in the Faubourg St. Germain a hundred years and more before she was put up at auction at Christie's and later at the American Art Galleries in the collection of a noted American con-

noisseur, delicately and rather deliberately, as becomes a *grande dame* of her former exalted associations, sings like a trained operatic *artiste*, *Ting-tee, Ting-tee!* A peasant voice from upstairs calls out of his little Swiss *châlet* *Cuckoo! Cuckoo!* and before us rises a vision of snowy Alpine peaks, green pines, and rushing mountain rivulets, and we seem to smell the scents of the Grindelwald.

And suddenly a chorus of innumerable voices of various timbres, resonance, and qualities, ranging from the shrillest soprano to the deepest bass,—all alive to the importance of the occasion,—are ringing and dinging and donging and pinging and ponging and twanging and panging and tinkling and bellowing and booning, each one trying to out do all the others. For about five minutes the entire house seems to have gone crazy.

Finally, one old Grandfather on the landing of the stairs thinks to quell the racket with his commanding BONG! BONG! Grandfather is nearly successful, but not quite. A London clock, from a dark corner in the hall, who prides himself on his voice rather than his case, half-a-second after Grandfather thinks "All is quiet along the Potomac," pronounces a musical *Ling-ling, Ling-ling* and then his sweet, silvery little chime of bells peals forth:

"Oranges and lemons say the bells of St. Clement's."

Then the room fades away and you seem to be in the heart of London standing in the Strand at the very spot where Charles Lamb used "to shed tears for fulness of joy at such multitude of life;" and beyond the moving crowds you see in the distance the stately dome of St. Paul's veiled in soft purple mist and near at hand, in a sort of island, St. Clement's Danes with its Wren spire pealing the tune of this old rhyme on its echoing bells, bells which have for centuries told the passer-by about the golden oranges and yellow lemons from an enchanted land of warmth and sunshine.

Bells play a much greater part in the life of Europe than they do in our country. Perhaps it is because centuries ago Europeans, old and young, looked up at the old clock on the Tower of the Cathedral or Town Hall when they wanted to know the time; and when they could not see the clock they were informed of the hour by the booming bell or the chimes, as the case might be.

The carrying of watches and pocket-dials was not very usual and

neither was the clock a feature of the house. Consequently the great Town clock became a personality that recorded the hours, days, months and years. There was a romance, a mystery, a charm about the old Cathedral clock that had seen so many generations come and go, in war and in peace, while history was being made, and that had gone on for centuries ringing its hourly chimes far above the street and exhibiting every day at noon and at midnight a puppet-show of figures, whose quaint stunts were regulated and directed by its own mechanism.

Perhaps it is because our ancestors have handed down to us this veneration for the ancient Town clock and its bells that we have such an affection for our old domestic clocks. We love their solemn *Tick-Tock, Tick-Tock* and we love the sound of their old bells, not always musical, it must be confessed, but having usually a nice, comfortable, cheering, and homelike sound.

First in the affections of everybody comes the old Grandfather Clock, to which Longfellow added a halo of romance when he wrote "*The Old Clock on the Stairs*," which every American boy and girl for several generations has learned by heart sometime during his school-life. Every one has,

"Photographically lined
On the tablets of his mind"

as W. S. Gilbert says, a picture of the old white house standing back from the village street with the shadows of the trees and the flickering sunlight falling across the "antique portico" and within the "old clock on the stairs" tick-tocking away, according to Longfellow, the words

"Forever-never,
Never-forever,"

while the history of the family unrolled during the years—births, marriages and deaths. In hours of joy and in hours of sorrow the old clock's voice was heard, undisturbed through everything and as unconcerned as old Father Time himself.

That poem called public attention to the importance of the Grandfather Clock and Grandfather Clocks have been of more value ever since; and, indeed, it is this sentimental appraisal that has raised the commercial price of the long case clock.

Although there are a great many varieties of the tall clock's case, which in the early days of its existence was called the coffin, in main the form remains the same. And there is a reason for this. The case of the tall clock was constructed to house the pendulum.

Christian Huygens, a Dutchman, as most authorities agree, produced the first pendulum clock in 1657; and this new mechanism changed matters very greatly and contributed to the time-piece an accurate balance. In France, for example, they even changed the word for the clock, calling it *pendule* instead of *horloge*.

Once having got the pendulum settled, the tall, narrow case was not long in coming. How convenient it would be to have a simple box which could protect the pendulum from dust, hide the unsightly weights and stand solidly on the floor! The bracket could be dispensed with too. So, in about three years' time from the application of the pendulum between 1660 and 1670, the first Grandfather Clock came into existence.

And in a very short time—indeed almost immediately—Grandfather travelled to England on the crest of the tide for Dutch fashions in furniture and asserted himself there sufficiently to make people soon forget that he was not a native.

Grandfather next took a long sea-voyage across the Atlantic and began to tick loudly in our Colonial homes and got himself acclimated and naturalized.

Our Colonial clock-makers chose him for a model; and rich men, who had a fancy for fine furniture and homes of elegance, frequently sent abroad for handsomer tall clocks than they could purchase here. John Hancock, for instance, was one of these.

Have you ever thought of how many kinds of Grandfather Clocks there are?

Take the cases, for instance. There are oak cases with little twisted columns at the sides of the dial, like the one that William Penn owned, now in the Philadelphia Library, which, by the way, owns one that belonged to Oliver Cromwell, if we may believe this pedigree as given by William Hudson, Mayor of Philadelphia in 1725, who owned this Grandfather Clock that can claim "Old Noll" as its grandfather!

Then there are walnut cases, plain pine cases, mahogany cases, and cases of fine marquetry work and beautiful lacquer. And there are cases variously ornamented with columns, twisted pillars, pillars



COURTESY OF MESSRS. W. & J. SLOANE

English Clock by William Hill in Blue Lacquer Case

inlaid with brass reeds, pillars with brass capitals; and there are clocks that are decorated with inlay. Look, too, at the designs in Chippendale's *Gentleman and Cabinet Maker's Director* for ornate cases with motives in the fashionable Chinese taste of the day, many of these cases terminating in the bulging "kettle shape," which was so popular with the French and the Dutch. Then look at the many ways in which the top is finished—sometimes perfectly flat and square; sometimes cut out into the sweeping "swan neck" curve (with or without a central ornament between the scrolls); and sometimes finished with pinnacles tipped with brass balls or other ornaments.

Then the dials! There is a special study for you! First come those handsome brass dials, chased, engraved or modelled, dating from 1690 to 1705 or thereabouts. Then come those interesting enamelled dials, dating from the end of the Eighteenth and the beginning of the Nineteenth Century, once white but now given by Time a warm creamy shade like old ivory; dials more or less decorated with gilding, cut out and applied ornaments in the spandrels, or with paintings of heads of angels, cherubs, the Four Seasons, or wreaths of delicately colored flowers or pink roses.

Did you ever look at the keyholes attentively? If not, look again and note how frequently the idea of strengthening these holes and protecting the dial from the constant rubbing of the keys has resulted in making little ornamental rings of brass, that add to the appearance of the face of the clock. Have you noticed all the styles by which the hours are registered? Some dials have Roman numerals and others have Arabic numerals; and these vary in size and character. Some are really handsome and decorative; others are insignificant and give the face a sort of vacant look—a sort of cold stare.

Then, too, have you noticed how the different makers inscribe their names on the dial—in all kinds of ways and in all kinds of positions?

Then over the dial very often the moon is represented, with a human face that also varies in expression and beauty and good or bad painting. The moon is always comfortably lying in a bed of clouds; and the mechanism is so timed that the moon of the clock moves with the phases of the real moon. So the clock moon peeps up over the clouds and merrily smiles at you when the full moon comes to the centre.



COURTESY OF MRS. RICHARD MORSE HODGE

Clock Made by Chandler & Holloway of Baltimore

The moon is one of Grandfather's greatest charms. Indeed Grandfather Clock without his moon is as badly off, children think, as real Grandfather would be without his watch.

And the question of moons brings us to the consideration of all those interesting little moving figures, such as ships rocking up and down in rhythm with the swing of the long pendulum on dark blue seas of painted and enamelled tin, or other automata that we so often see in Grandfather Clocks of Dutch make. Sometimes these puppets are placed at the bottom instead of at the top of the dial.

Last, but not least, have you ever thought of the many kinds of hands there are that give Grandfather's face so much expression and character?

Look at the early dials and note the very plain arrow-head hand and then follow this in its many developments. You will find spear heads and open loops and double loops and elaborate arrows very beautifully pierced and perforated and sometimes richly chased and engraved. Of course, the finest hands only appear on very handsome clocks; for it took one man four weeks to make a handsome pair of hands.

Some of the faces, too, you will find have the hour hand only; but you must not take this as a sign of priority, because even after the minute hand was added in 1670 it was usual, even all through the Eighteenth Century, to employ only a single index; and it would seem that two hands appeared only on clocks of the finest workmanship. You see the question of two hands or one hand does not establish the age of a clock. You cannot determine the age of a clock anyway by its hands—unless the clock is guaranteed to be in "perfect original condition"—for broken hands are often replaced; but you can tell if the restorer has added the type of hands that are sympathetic with the character of the old clock's face.

Remember that the form and workmanship of the hands tell you exactly their age; and the study of clock hands is a very interesting little excursion into the by-ways of collecting.

Every Grandfather Clock has a different voice, which varies greatly in sonority and beauty. However, he has, generally speaking, a very startling manner of calling out the hours, as the Hickory Dickory Dock mouse could testify, who had run up into a nice cosy corner in the dial but flew down as fast as she could when the clock struck one. She

probably read the dial and would not risk staying until the clock would strike twelve.

Then, too, the interior mechanism of Grandfather is very important, as is natural for a clock that has to tell the days of the week and the month and give the moon's phases and sometimes the tides as well! Consequently, the antique lover who buys a "calendar clock" and wants to hear Grandfather's rich voice in the house and to look up to his authority in regulating all the times and seasons of the family and insuring punctuality for all outside engagements, should call in the very best clockmaker that he can hear of and let him give Grandfather the necessary jacking up into health and action. Once again made hale and hearty the "old clock on the stairs" will, if some one person will charge himself with the proud honor of winding him up regularly once a week, gladly do his duty by the family and cheerfully tick off the minutes, show off his moons, and ring out the hours for another hundred years.

We often hear the "Grandfather Clock" spoken of as an "Eight Day Clock". There are many periods for winding, according to the mechanism. The earliest clocks of this type ran for thirty hours only; and the period of duration is not a criterion of age.

A miniature long-case clock is called a "grandmother" clock; but these are rare.

The domestic clock that was in use prior to the Grandfather is variously called to-day the "lantern," "birdcage," "bed-post," and "Cromwellian," but "lantern" is the most usual name; and it is a good one because the clock is in the form of an old lantern and because, like the lantern, it hung on the wall. It also resembles the form of a birdcage with a domed top above the fretwork. The style of the three frets—placed on the sides and in front—is a good guide towards determining the age of the clock. One of the favorite ornaments of the fretwork is a pair of dolphins that stand on their heads and cross their lifted tails. This device appeared in 1640 and continued to be a popular pattern until the "lantern clock" ceased to be made. In the reign of William and Mary and Queen Anne the dial frequently projected beyond the frame; this "sheepshead clock" may have been a Dutch fashion. The "lantern clock" was entirely brass: sometimes mottoes were engraved on the sides. The dials were also brass and there was

only the one hour hand. The minutes were rarely indicated between the numerals. Some of the "lantern clocks" were very complicated in their mechanism; some of them were alarm clocks.

In between the "lantern" and the "Grandfather" comes the "hood clock," which is always fastened to the wall. To this class belong the interesting Dutch clocks of Friesland and Zaandam with, around the dial, a wealth of ornamentation, which often takes the form of mermaids in a riot of blue and gold green and vermillion.

The "Cuckoo" is also a hood clock, first made in 1730 by Anton Ketterer in the little town of Schönwald in the Black Forest. Many hood clocks might be described as consisting of the top part of the Grandfather Clock without the long part of the case.

The earliest hood clocks had only one hand—the hour hand—but sometimes they were supplied with two bells, the larger one striking the hour and the smaller one the half-hours, but with the same number of strokes as the hour bell. Later clocks sounded the quarters as well.

The wall clock with its exposed weights and chains is popularly called the "Wag-at-the-Wall," or "Wag on-the-Wall".

Next in popularity to the Grandfather Clock comes the "Banjo," a Boston product of 1801, which owes its existence to Simon Willard, who in that year invented what he called "an improved timepiece" and got a patent for it in 1802. Willard did not call it a "Banjo clock" and nobody knows who bestowed this name upon it. The clock, however, made an immediate "hit" and appeared in a great variety of cases, some plain mahogany; some mahogany with gilt embellishments; some all glass and gilding with paintings on the glass; some with ornaments at the top and some without; some with gilded rails at the sides and some without; but nearly all of them with the characteristic painted decoration on the square glass door at the base. Some have as well painted decoration on the part that corresponds to the neck of a real banjo.

Aaron Willard, the brother of Simon, also made Banjo clocks; and his are more ornate than Simon's. Aaron was fond of having naval battles, landscapes, and the American flag painted on his glass doors. Other makers used the same designs.

Lemuel Curtis, another Massachusetts clockmaker, worked in Concord and got out an improvement on the Willard "Banjo". One

of his much admired clocks is in the Red Lion Inn at Stockbridge.

Now it is very possible that if William Pitt had not put a tax of five shillings on every clock in England in 1797 there would never have been a Banjo clock. The tax only lasted a year; but, in the meantime, many people gave up using clocks, so the Government did not make enough in this game to bother about collecting the tax. The innkeepers, to convenience their patrons, placed conspicuously on their walls a new clock, a perfectly plain affair with a large, round dial and a long tail-like box for the pendulum; and this was known as the "Act of Parliament Clock," or the "Parliament Clock" for short. Nobody can look at this form without seeing a resemblance to the "Banjo;" and it is not improbable that Simon Willard developed his "improved timepiece" from this form, particularly as his "Banjo" appeared after the "Act of Parliament Clock".

Almost beyond reach of collectors unless by happy chance, are the "table clocks" that reached perfection about 1600, invented in Germany. These were in their day the new "spring driven" clocks; and they were just as famous for the beauty of their cases. Many of these have intricate mechanism which set automata into play. The "table clock" was portable and was often square with a handle at the top for convenient lifting. Sometimes the case was of wood with a perforated metal dome of "basket work". After the "basket work" model came the "bell-shaped top" and then the "arched dial". This clock lasted a long time—even through the Eighteenth and into the Nineteenth Centuries and it was often supplied with tunes—popular airs from Handel's operas; the "Haymakers' Dance;" "A Hunting we will go;" minuets, rigadoons, and sarabandes.

It is quite amazing to see how fond our ancestors were of clocks with music-box attachments, chimes, and so on. Our old newspapers are full of advertisements. For instance, George J. Warner, 10 Liberty Street, New York, has for sale in 1795 "two musical clocks with moving figures which play four tunes each on two sets of elegantly well toned bells and show the hour, minute and day of the week." In 1796 Edward Meeks, 114 Maiden Lane, offers "eight day clocks and chiming timepieces;" Kerner and Paff, 245 Water Street, have "musical clocks with figures and cuckoo clocks;" and there are many others. Later

Joseph Bonfanti, 305 Broadway, advertises in 1823: "German clocks, some plain with music and some with moving figures" and French clocks "some with music and will play different tunes, ladies musical workboxes and musical snuff-boxes". In the next year Mr. Bonfanti "drops into poetry," like Mr. Boffin, and advertises:

"Large elegant timepieces playing sweet tunes,
And cherrystones, too, that hold ten dozen spoons,
And clocks that chime sweetly on nine little bells,
And boxes so neat ornamented with shells."

French clocks were very much in demand in the homes of the wealthy and fashionable. The French mantel-clock had reached its greatest beauty in the reign of Louis XVI. but very handsome ones were made during the Empire period, combinations of marble and bronze and finely modelled figures of bronze gilt. A consignment of fifty with the erect figure of Washington standing at the side were received in Baltimore from Paris in 1805. Eight survivors are known, one of which is now in the Baltimore room in the new American Wing of the Metropolitan Museum.

Two other historical French mantel-clocks can be seen in the White House. These were purchased by President Monroe from Paris in 1817, when the "President's House," as it was called in those days, was refurnished. One clock represents Minerva leaning on a shield, which contains the dial and the works, the whole mounted on a square base decorated with bas-reliefs of military trophies, the whole clock gilded. This cost 2,000 francs. The other clock, also of gilt bronze, cost 1,400 francs; and has a standing figure of Hannibal.

It is pretty safe to say that all the clocks made in our country in Colonial times were Grandfather Clocks and Wag-at-the-Walls. After the Revolution some new models came in—the Banjo which Willard made so famous and the shelf-clock, which Eli Terry of Connecticut is credited as having invented. The Terry shelf-clock is too well known to antique lovers to need description. It brought wealth to Terry and put Connecticut on the map as the clock-making State of the Union; and Connecticut has been ticking away ever since.

CHAPTER VI

TEXTILES

THOSE WHO are looking for an interesting field for collecting would do well to make a specialty of Oriental, Mediæval, Renaissance, and Seventeenth and Eighteenth Century silks, velvets, brocades, and damasks. Such a collection is easy to house and to take care of, and opens up a world of fascinating and instructive study, as it links up with costume and manners and customs of past ages. Moreover, such colors as are found upon rich old textiles exist nowhere else.

SILKS, BROCADES, AND VELVETS

THE story of silk begins a very long time ago. We have to take quite a little mental trip back to the year 2698 B. C., and to China, where the wife of Prince Hoangti cultivated silkworms and discovered that threads from their little bodies could be woven into a rich and beautiful material. The grateful Chinese bestowed upon the princess the title of "Goddess of Silk."

Two thousand years later four Chinese maidens carried the art of silk-weaving into Japan; and a temple was erected in their honor in the Land of the Rising Sun.

The gorgeous brocades and silks of plain colors that have been made in China and Japan for so many centuries are of such transcendent beauty that they can only be compared to the most beautiful objects in nature: to the clouds of dawn and sunset; to the ever-changing hues of the sea; and to the petals of flowers.

The silk industry travelled westward and finally reached Constantinople and Venice. Sicily, too, became a centre, when Count Robert brought home from his expedition into Greece in 1146 some silk-workers among his captives and established a manufactory for brocades and damasks at Palermo; and, consequently, beautiful materials were carried northward into Italy.

The Crusaders brought home from the New East magnificent brocades, velvets, and silks of many kinds; and these sumptuous materials played a great part in the lives of the wealthy. Gorgeous textiles were used in the home and the gloom of dark castles was brightened by splendid hangings of glowing color and rich texture. Cushions, too, were very plentiful and were covered with rich materials and frequently embellished with embroideries.

In Mediæval times the word *chambre* meant more than chamber: it denoted all the curtains and materials that decorated a bedroom including the sumptuous bed. Very wealthy and fastidious persons had sets or *chambres* for every season. Sometimes the entire furnishings were the product of the needle and special *chambres* were made to honor some famous guest, or for some great occasion. For example, "the embroidered chamber" prepared for Jane of Burgundy, Queen of Philip V., at her coronation at Rheims in 1330, was embroidered with 1,321 parrots with the arms of the King and 1,321 butterflies with the arms of Burgundy.

The old carved chests, the cumbrous *armoires*, and the secret shelves behind the panels of many a room in ancient castles and manor-houses usually contained a large store of handsome curtains, *portières*, covers for tables and cushions, and handsome cloths that were used to hang out of windows when decoration was required, as for instance, on the return of the lord and his knights from a victorious war, or from a long voyage; to welcome a distinguished guest; or upon a festival, or a *fête* day. Rich hangings, too, were kept in readiness for notable jousts or tournaments. At such times the *châtelaine* had the treasure-chests and *armoires* opened for precious silks, brocades, damasks, cloth of gold, and cloth of silver to drape the boxes in which the distinguished guests sat to watch the contests of the gallant knights.

We can hardly overestimate the importance of textiles in the Thirteenth, Fourteenth, and Fifteenth Centuries. Indeed, so much more effect was produced by the choice of rich textiles in the furnishing of a room than by the actual furniture itself that a luxurious room could be arranged in the space of a few hours. The tents of the war-lords bear witness to this. A string of sumpter-mules could carry bales of textiles, rugs, and tapestries, a few pieces of folding furniture, and chests full of gold, silver, and *Dinanderie*; and in a very short time the

king or duke or prince could be "at home" to other kings, dukes and princes in a tent of such Oriental splendor that the luxuries of the castle were not missed in the least. The Field of the Cloth of Gold will come to mind as an example of the magnificence that could be transferred from castle and palace to the open fields. Another example is that of Charles the Bold, Duke of Burgundy, who always went to war with splendid equipment for his tents. The Swiss carried away magnificent spoils after the battle of Nancy in 1477, when this luxurious Duke lost his life.

The housings of the horses on important occasions were of superb materials; and these were frequently embroidered; and the saddle-cloth of every rider was worthy of the fine steed he rode.

The *Romans d'aventure* are full of delightful allusions to silks and velvets and other rich fabrics. Indeed, some fine silks were supposed to possess occult virtues. A piece of white silk wound about a wound, for instance, was thought to be an aid to healing; and this reasoning was not far out of the way, because silk has a very potent electrical quality.

Lovers of poetry will recall how much Tennyson makes of samite in the *Idylls of the King*, a notable instance being when Sir Bedevere throws King Arthur's sword, *Excalibur*, into the lake and the arm that rose to take it was

"Clothed in white samite,
Mystic, wonderful."

Dresses of extraordinary splendor are usually described in the tales of the *trouvères* as having been made in the East. For instance, in the *Morte d'Arthur* (Fifteenth Century) we read:

"The maiden is ready for to ride,
In a full, rich aparaylment,
Of samyte green, with mickle pride
That wrought us in the Orient."

And again in the same story:

"Lancelot and the queen were cledde
In robes of rich wede
Of samyte white and silver shedde
Saumbues* of the same thredde
That wrought was in heathen thede †

* Saddle-cloths.

† Land.

"The other knights everichone
In samyte green of heathen land

"The maid was full sheen * to shew
Upon her steed when she was set,
Her paryl all of one hue
Of a green velvet."

The inventories and chronicles of the Middle Ages frequently mention textiles; but it is very difficult to know from the numerous names that the old scribes use to what they are referring, because there were so many varieties of brocades, velvets, damasks, and plain silks. The names, too, vary with the places of their manufacture. Some of them have been identified; for example, *baudekyn* or *baudekin*, a rich, precious material of silk and gold thread; *cendal* or *sendal*, a lustrous, thin silk; *cyclatoun* or *ciglatoun*, a rich, Oriental stuff; cloth of gold and cloth of silver; and damask, a richly patterned silk originally from Damascus.

All these Saracenic stuffs—velvets, silks, silks shot through with golden lights, splendid scarlets, lovely blues, bright yellows, in fact, every known color of rich depth or delicate tint, were made in those towns of Spain where the Arabian population flourished. Some of these silks glimmered with a silver sheen derived from threads of silver interwoven in their texture. There was also a spring fabric called *primavera*, so named from the flowers represented upon it. A thin, delicate fabric decorated with flowers and silver thread was called *velillo*.

Brocade, known as "a silk stuff with raised figures in gold or silver," was made in Toledo, Barcelona, Valencia, and Seville. A derivative was *brocatel*, in which the silk was mixed with flax or common thread. This was much used for hangings and for bed-curtains.

The patterns of these materials were various. To quote from a Spanish authority: "Prominent types among them were the *pallia rotata* containing circles which are commonly combined with other ornament; the *pallia aquilinata*, in which the dominating motive was the eagle; and the *pallia Conata*, in which it was the lion. Other beasts, birds, and monsters also figured with great frequency, such as griffins, peacocks, tigers or dogs; but the emblem most in favor, especially

* Beautiful.

throughout the Tenth, Eleventh, and Twelfth Centuries was the eagle, owing to the numerous and illustrious qualities attributed to it, such as majesty, victory, valor, and good omen." These creatures were often woven in pairs, back to back, or face to face.

Miguel y Badia notes that in the Fifteenth Century: "Toledo, like Genoa and Venice, manufactured superb velvets colored crimson, blue or yellow, figured with pineapples or pomegranates. The latter, tree and fruit, are related in Spain to the city of Granada; but apart from this the pomegranate was regarded as the symbol of fecundity and life."

The pomegranate was a favorite design in Italy and also the artichoke and pine-cone as well as the designs spoken of above; for it must be remembered that these designs all came from a common Saracenic source. The discovery of the West Indies in 1492 gave the pineapple especial popularity and the marriage of Arthur, Prince of Wales, with Katherine of Aragon carried the pomegranate to England in 1501 as a royal emblem. All of these early designs on brocades and velvets are large and are placed so closely together that the ground is almost entirely covered.

In the furnishings of a Spanish house textiles were of far more importance than the furniture. Curtains and cushions, table-covers and beds have always been magnificent. Spanish families, being proud and aristocratic, loved to see their coats-of-arms beautifully embroidered on pieces of velvet that were used for the backs of chairs, for chests, and for hangings, especially those that were draped over the outside balconys on gala occasions.

Some of the rich Spanish textiles were brought by the Moors from Arabian and Persian sources; but Moorish Spain also produced beautiful materials that found their way into the other European countries. Almeria was a great centre for silk and made the famous *tiraz*, on which the names of sultans and princes were woven; many kinds of striped silk and brocade; and the marvellous scarlet silk called *iskalaton*. Malaga, Balza, Valencia, Seville, Alicante, and Granada were also famous for their silks and brocades. Collectors to-day eagerly buy old Spanish textiles.

Florence, Venice, and Genoa were particularly inventive in artistic patterns; and some novel ideas were expressed in velvets. Sometimes

the velvet had one depth of pile above another; sometimes the velvet pile was raised above a gold ground; and sometimes the pile was interspersed with gold threads.



COURTESY OF THE ANDERSON GALLERIES
*Genoa Cut Velvet. Claret and Green on Cream
 Ground. Leverhulme Collection*

Characteristic of Genoa was the style of leaving the warp-threads uncut. This is called variously, "uncut velvet," "terry velvet," or in French *fusé*. The pattern thus appears raised above a satin ground. This style is shown in the accompanying illustration of a piece of Genoa velvet of the *Jardinière* pattern, from the Leverhulme Collection. The lot contained nine curtains, each ten feet long, and some extra pieces. The colors of the floral pattern are deep claret and green upon a cream ground, the pattern appearing in some lights green and in other lights red.

No survey, however slight, of the precious textiles of the Middle Ages and the Renaissance would be complete without a passing reference to the gorgeous altar-cloths and other hangings that were used to decorate the cathedrals and other churches on holidays, Saints-days and great ceremonials; and the gorgeous vestments of the celebrating priests. Velvet and satin dalmatics, chasubles, and copes constantly come into the auction-rooms and bring large prices. Upon many of these ecclesiastical vestments the embroidered *orphreys* are marvellous works of art,

"paintings with the needle" they can be justly called, for they are of such delicate execution and such great beauty that they have almost the appearance of *niello*.

Ecclesiastical vestments form a special class for the collector and there are several fine collections in this country.

The gorgeous brocades, *ampas* (a kind of brocade), damasks, Genoa velvets, and silks that were used in such profusion in the days of Louis XIII. were just as popular in the succeeding reign of Louis XIV. Some new colors came into fashion, however, which include aurora, a yellowish pink like the clouds of dawn; flame color; flesh color; and amaranth, a purplish red such as occurs in the old-fashioned flowers, *Love-lies-Bleeding* and *Prince's Feather*. These colors appeared chiefly in the brocades and damasks from Genoa, Lyons, and Flanders.

Under Louis XV. the patterns became smaller and the colors were gayer, softer, and lighter. The crimsons, amaranths, *gros bleu*, *gros vert*, and other dark shades gave place to the light hues of rose, pale green, pale blue, jonquil, lemon, and pale yellow. Stripes were introduced and were much favored by Madame de Pompadour, who had a room in the Château de Saint-Hubert furnished in 1762 with a rich damask from India of green and white stripes, and also a bed at Marly so much in advance of the style that is associated with Marie Antoinette that we wonder if the Pompadour was not responsible for the radiant fashions that we usually attribute to the unfortunate girl-queen. The drapery of this bed was a rich silk composed of blue and white stripes sprinkled with bouquets of flowers in natural colors. Certainly there is a feeling of Sèvres porcelain here.

One of the most prolific designers of this period was Pillement (1728-1808), and his plates show all the popular motives and subjects of the day: branches, foliage, flowers, stripes mingled with flowers, and those patterns of winding ribbons alternating with straight stripes bespangled with flowers called *Dauphines*, which were introduced at the time of the Dauphin's marriage with Marie Antoinette in 1770. From the time that the Princesse de Lamballe assumed charge of the queen's household, feathers were much used as a design for textiles; and the affected pastoral life at Trianon gave rise to the gayest sort of materials in which the winding stripes and interlacing ribbons were not only sprinkled with flowers but with all kinds of pastoral attributes. About



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Silk brocade. French. Eighteenth Century

1780 the round medallions came in and lasted until the beginning of the Nineteenth Century. Of course, the growing taste for "the antique" had its effect upon the decoration of textiles; and the columns, volutes, lyres, heads of Minerva and classic ornaments of all kinds became more and more popular. However, during all these changes one thing persisted. This was the stripe. At first it was hidden under ribbons, flowers, branches, and feathers; but all the scattered ornaments became smaller and less noticeable until they disappeared altogether and left the dominating stripe. Mercier wrote in 1788: "Everybody in the king's cabinet looks like a zebra."

A kind of taffeta called *quinze seize* from its width appeared in the Louis XIV. reign and also *gros de Tours*, a heavy silk which lasted all through the Empire. During the Empire the colors changed and the radiant colors were abandoned for strong crimson, green, blue, yellow, and white; and there were no shades of these hues. Patterns became small and damasks were decorated with little figures or stripes, dots, squares, stars, and classical subjects.

CHINTZ AND TOILE DE JOUY

SIDE BY side with the craze for china there was a craze for the fascinating cotton fabrics of the Far East printed in bright and radiant colors. These fabrics were imported in company with porcelains, fans, lacquer, brassware, spices, and perfumes from the then little known Orient in the constantly arriving ships of the British East India Company, the Dutch East India Company, and the French *Compagnie des Indes*; and for this reason the French gave them the name of *Indiennes*. Other varieties, equally beautiful, came into Europe by the caravan routes of Bagdad and Ispahan and were known as *Perses* or "Persians." The handsomest *Indiennes* came from Patna, Seringapatam, Masulapatam, Nagapatam, and Madras.

The dashing style of the decoration and the gaiety of the colors charmed the taste of the fashionable world. The strange flowers—the mango, tulip, pomegranate, magnolia, lotus, datura, and others, opening their gorgeous petals on long winding stems, were new and appealed to the imagination already awakened by the exotic flora on Chinese porcelain; and the little scenes of Mogul or Hindu princes in

their gardens, or holding their courts, opened up another world to which the cultivated ladies and gentlemen might let their fancy roam.

The new fabric was used for everything in the way of dress and house-



COURTESY OF MR. FRANCIS P. GARVAN

Chintz. English Balloon Ascension. Late Eighteenth Century. Garvan Collection

hold decoration. In France every gentleman had to have a dressing-gown made of it, which was in consequence called an *Indienne*. Molière has M. Jourdain appear in an *Indienne* in one of the scenes in *Le Bourgeois Gentilhomme*, which shows that the "newly made gentleman" (depicted with such delightful humor), was perfectly up-to-date in the matter of costume, and tried to be as outwardly elegant as possible.

M. Jourdain. Je me suis fait faire cette indienne-ci.

Le Maître à danser. Elle est fort belle.

M. Jourdain. Mon tailleur m'a dit que les gens de qualité étaient comme celà le matin.

Le Maître à danser. Celà vous sied à merveille!

The demand for these Oriental chintzes was so great that it was almost impossible to meet it. *Indiennes* became rare and costly. The French tried to produce an imitation and the consequence was

that an artisan of Châtellerault produced very excellent chintzes not so beautiful as those of the East but with one advantage—they were much cheaper. Manufacturers sprang up by the hundreds and in a very short time France was making these goods in such quantities that everybody could afford to buy them. The silk and velvet industry,

however, began to suffer terribly and the manufacturers complained to the Minister of Finance with such effect that all the factories making white fabrics printed in colors in the style of the Orient were suppressed in 1686. This Edict, following the Revocation of the Edict of Nantes, passed in 1685, had the same effect. Hundreds of artisans similarly migrated to other countries taking their knowledge with them. Consequently, within twenty years factories for making *toiles peintes* were in full running in England, Switzerland, Alsace, Portugal, and Germany and products from these factories were smuggled into France.

Prohibition had no effect. The *Compagnie des Indes* continued to unload cargoes and even had beautiful goods made to order in Pondicherry, Surat, and elsewhere. Shops were established in Paris where the contraband goods were sold. Many arrests were made and people wearing chintz were even burned alive in the streets. Nothing could check the passion for *toiles peintes*. It was singular, too, that the wives of the very officers appointed to enforce the prohibition flaunted themselves in the gay *Indiennes* and very often the men who met in council to try cases sat in rooms decorated in hangings of chintz that had been smuggled in from England or Switzerland or the Orient.

"At all the frontiers," writes Henry Clouzot in his precious book on this subject, "foreign manufactories offered bales and bales of *toiles peintes*. The products of Switzerland were smuggled into Dauphiné; *toiles* from Holland were imported by couriers from the embassies; travellers debarking in Havre and Dieppe dressed themselves from top to toe in *Indiennes* of English make; and the governors of Marseilles introduced goods from the Levant for the benefit of the lepers. Arrest and *auto-da-fé* were impotent to stop this invading wave. In spite of prohibitions the feminine mind continued to find means of gratifying itself.

"This little war lasted full seventy years and was marked by acts of heroism in both camps. Barillon, the governor of Pau, finding a citizen in the street wearing an old apron of *toile peinte*, arrested him and had him burned on the spot. The Marquis de Nesle had four bales of *Indiennes* confiscated and cut into pieces by the soldiers; but he appeared a few days later in the Tuileries in a dressing-gown made of the same material.

"Madame de Pompadour furnished an entire apartment at Bellevue with these materials. The wives of the governors in the provinces charged with the execution of these edicts were the first to wear the prohibited goods. Between the smugglers and the foreign manufacturers the number of *Indiennes* brought into France exceeded millions in one year alone."

At length the ban was raised in 1739 and immediately French factories started up everywhere. In 1745 Jean Rodolphe Wetter opened in Marseilles and employed seven hundred workmen and drew designers from the Academy of Painting; Lescouvet established Works in Beauvais; François and Thomas René Danton settled in Angiers; Louis Langevin in Nantes; Abraham Frey, near Rouen; and Koechlin, Schmalzer, and Dollfus in Mulhouse, their factory being called "La Cour de Lorraine."

These factories have nearly all been forgotten because of the famous one at Jouy, whose products, called *toiles de Jouy*, collected to-day with such avidity, have surpassed in reputation all the other European *toiles peintes* of the Eighteenth Century.

This factory owes its fame to its first director, Christophe Philippe Oberkampf, son of a dyer of Würtemberg, who, working in the factory of Klosterheilbrönn had early studied the process of *toiles peintes* and had discovered the method of printing in blue on a white ground, a process thought impossible. The son, therefore, came by his ability very naturally; and worked under his father, Philippe Jacob Oberkampf. After working in several factories on the borders of Switzerland the father and son finally entered the factory of Schafisheim near Lenzbourg in 1753. In two years' time Christophe Philippe decided to start life on his own account and entered the factory of the Cour de Lorraine in Mulhouse. Next we find him in Paris with Cottin. When the man at the head of finances at Versailles, Abraham Guerne de Tavannes, knew that the Edict for the fabrication of *toiles peintes* was going to be signed he started a manufactory of his own before anyone else had a chance to do so. This factory was placed at Jouy in the neighborhood of Versailles. To it Tavannes called as director, Christophe Philippe Oberkampf.

Jouy was always remarkable for its artistic designs. Among the earliest patterns were those in imitation of the Siamese cloths, which

were called *toiles d'orange de Jouy* (1763) and the various designs based on Chinese ideas known under the generic term of *Chinoiserie*. Another style was made by using tiny dots called *picotage*. In 1769 came the style known as *camäëu*,—different shades of the same color, usually blue. In 1770 the favorite subjects were pictures—pastoral scenes and landscapes with mills. In 1774 bouquets of flowers printed at some distance from one another on a white ground was the most popular pattern. In 1783 the world being excited about the aeronautical feats of Montgolfier, a special design called *Montgolfières* (The Balloonists) was made; and in 1790, *La Fédération*. In 1793 “Persian” designs were printed. In 1795 a bronze ground covered with growing plants and wild flowers came out, and in 1806 an old-fashioned design was revived—white reserve on a blue ground—that had been used by Oberkampf’s father in 1749. There was an Industrial Exhibition at the Louvre in 1806 and the *toile de Jouy* that attracted the most attention was Huet’s *The Miller, His Son, and the Ass*, printed in amaranth; and for many years this continued to be popular. In 1809 a solid green color was introduced with great success.

Jouy owed much of its artistic fame to the designs made for it by Jean Baptiste Huet, the brilliant painter and designer, whose original inventiveness, combined with a charming and playful fancy, is not far short of Watteau’s genius. Huet’s designs were first printed in red and later in the other Jouy colors. Among the most famous are *Travaux de la Manufacture* (1783); *La Balançoire* (1789); *La Fontaine* (1796);



COURTESY OF MR. FRANCIS P. GARVAN

Toile de Jouy. "Les Plaisirs Champêtres" by Huet. Eighteenth Century. Garvan Collection

Le lion amoureux (1798); *Loup et agneau* (1804); *Meunier, fils et l'âne* (1806); and *Psyche et l'Amour* (1810). After Huet's death, Hippolyte Lebas became the chief designer at Jouy. The designs changed from figures and pictured stories to geometrical patterns and subjects enclosed in medallions. However, there are *Les colombes* (1814); *La marchande d'amours* (1817); *Scènes romaines*, designed by Penelli (1811); *Les monuments de Paris* and *Les monuments de midi*, both designed by Lebas (1818); and *Costumes militaires* designed by Lami (1819). Horace Vernet's *Hunting at Versailles* was one of the Jouy triumphs in 1815.

The craze was just as vehement in England. We first hear about chintz from Pepys, who wrote in his *Diary* in 1663: "Bought my wife a chint, that is a painted Indian calico for to line her new study."

The craze marched side by side with Chinamania and, like Chinamania, reached its height in the days of William and Mary and Queen Anne. Queen Mary had some of her beds draped with chintz. In Defoe's *Tour through Great Britain* (1722) we read: "The Queen brought in the love of fine East India Calicoes, such as were then called Masulipatam, chintes, Atlases, and fine painted calicoes, which afterwards descended into the humor of the common people so much as to make them grievous to our trade and ruining to our manufacture so that the Parliament was obliged to make two Acts at several times to restrain and at last prohibit the use of them." Writing at Windsor Castle, the same old author notes: "The late Queen set up a rich Atlass and Chints Bed which in those times was invaluable, the chints being of Masulipatam on the coast of Coromandel, the finest that was ever seen before that time in England."

The large panels that were used for hangings and bed-spreads or counterpanes went by the name of *Palampore*, which frequently appears in inventories and old records, to the dismay of the uninitiated. These *Palampores* were sometimes twelve feet by eight or nine feet and were made chiefly in Masulipatam, Fatehgarh, Shikarpur, and Hagara. They often display Hindu versions of the Tree of Life surrounded by beautiful blossoms and birds. Sir George Birdwood says of them: "In point of art decoration they are simply incomparable. As art works they are to be classed with the finest Indian pottery and the grandest carpets."

Horace Walpole had a room at *Strawberry Hill* entirely decorated with Indian chintz.

As time wore on many wealthy English families had chintzes made to order and sent their crests and coats-of-arms to India to be printed in bright colors. Again chintz and china follow the same road for there is a striking analogy between armorial chintz and Sino-Lowestoft. The craze was still "going strong" when the new idea of decorating porcelain and pottery with printed engravings known as "transfer printed," or "pencilled china" was launched at Battersea, Worcester, and Liverpool. It was an obvious and natural step to use copper-plates for decorating cotton goods. Consequently in the advertisements of the day we find "printed and pencilled furniture calico" side by side with "pencilled china." The designs were printed in light and dark blue, in dull brick red, in rich red, in black, and in puce, named for that celebrated flea that somebody at the court of Marie Antoinette pretended to have discovered (a color that became the rage), and in purple.

This "pencilled furniture calico" or chintz was particularly liked in our country for the upholstering of bedrooms—for the hangings of the bedstead, for the counterpane, for the curtains at the windows and for the chair coverings and cushions. It is particularly harmonious with the Heppelwhite bedsteads, and, indeed, Heppelwhite recommended printed cottons for upholstery.

At the time of—and immediately after—the Revolution, "copperplate cotton furniture" filled a need. It was just the thing when people wanted to redecorate their homes with something new that savored



COURTESY OF MR. FRANCIS P. GARVAN

Chintz. Treaty of William Penn. Garvan Collection

nothing of the past, something that would express and emphasize the new era, the Federal Style, as it were. Therefore it became the fashion



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Crewel-work. English. Seventeenth Century

to sleep on beds whose curtains displayed the *Apotheosis of Washington*, or the *Apotheosis of Franklin*, or induced historical reveries of *William Penn's Treaty with the Indians*.

Of many subjects that were made in England, Alsace, and Jouy and imported to America these seem to have been the most favored; and these designs appeared in all the colors named above.

When Benjamin Franklin sent his box of English china home to his wife in 1758 he told her: "There are also fifty-six yards of cotton, printed entirely from copper-plates, a new invention to make bed and window-curtains; and seven yards of chair bottoms printed in the same way, very neat." (See page 8.)

Of late years many collectors have been specializing in *toiles de Jouy* and other examples of early chintzes, particularly those bearing American subjects. Among the most extensive and comprehensive is the collection of Mr. Francis P. Garvan of New York, from which the accompanying illustrations have been taken.

Beautiful needlework, which includes fine sewing and embroidery, has always been considered an accomplishment of the elegant and cultured woman in all nations. In Oriental countries, however, the handsomest embroidery is done by the men. Crewel-work, which consists of embroidering with colored worsteds on a linen ground, may have been inspired by the Eastern flowered chintzes; for old crewel-work, which is contemporary with the chintz-mania, shows the same patterns of the Tree of Life, or gorgeous flowers blooming and gay birds disporting in the usual seven colors. Cowper in *The Sofa* says:

"Here and there a tuft of crimson yarn
Or scarlet crewel."

CHAPTER VII

METAL-WORK

ARTISTIC brass and copper ware is so huge a subject that I can only touch upon it here. Like everything else that is beautiful its home lies in the East. The marvellous metal productions of China, Japan, Korea (whose art is very individual), India, Siam, Burma, Persia, Syria, and Egypt have not had quite the detailed study from the Western World that they deserve. The fascinating subject awaits the master hand to show the numerous forms and styles of decoration and their relations to one another.

Those who have travelled in the Orient know what a vast subject is that of lamps alone, or bells and gongs. The comparatively few brass and copper articles that have been brought into our country speak eloquently of those skilful Eastern hands and those imaginative Eastern minds unapproachable by any European designers and craftsmen.

COPPER AND BRASS

COPPER and brass add so much beauty to a home that it is a pity that there are no enthusiasts to-day like Mr. Alexander W. Drake, who formed one of the largest collections of brass and copper ever gathered in any country. This collection was sold at the American Art Galleries in 1915; and the pieces, representing the many countries that Mr. Drake visited, are now scattered far and wide. Mr. Drake believed in having his possessions kept clean and highly polished; and, consequently, his home was filled with glowing and gleaming tones, rich, brilliant, and fascinating, that gave the visitor something of the same color sensation as a walk through an autumnal forest with all the indescribable orange, brown, madder, lemon, and honey colors. While the task would be difficult to assemble such a collection as Mr. Drake's, anyone can have a piece or two of brass or copper, if it is only a salver, an incense-burner, a candlestick, a bowl, or an artistic pot.

Even old kitchen utensils have their beauty. Great brass or copper

kettles, saucepans, and casseroles can be arranged in the home to catch the light and give back reflections that may be said to correspond to the low notes of an Amati violoncello. To call attention to the beauty that a Russian *samovar* adds to the tea-table is unnecessary.

Another article which went out of fashion and which was revived many years since is the door-knocker. Although appearing upon many doors, its presence is always admired, for the door-knocker suggests that a genial old-time hospitality awaits the guest within. The beginner-collector would do well on his automobile journeys through quaint little towns where door-knockers are still in use to buy any one of attractive design that he may note. Brass door-knobs (particularly if ornamental ones) are also worth picking up.

Corresponding almost in price to the *Faïence of Saint Porchaire*, although earlier in date, is the famous *Dinanderie* of the Middle Ages. The name comes from Dinant, that quaint Flemish town on the Meuse, which made brass and copper of such fine quality, and in such quantity as well, that the name *Dinanderie* was given to all copper, brass, and bronze utensils made for domestic purposes. All the curiously-shaped brass jugs, basins, ewers, and chandeliers that we see in the paintings of the Flemish Primitives and in the old prints and engravings of the Fifteenth and Sixteenth Centuries were called by contemporary writers *Dinanderie*, no matter in what town they were made. Sold for very little in their day, these articles bring fabulous sums to-day; and they are so rare that there can be very few collectors of *Dinanderie*. The most important collection of *Dinanderie* in America is that of Mr. Philip Lehman of New York, a specimen from which is shown here.

Dinanderie has a peculiar fascination for us because the forms are so fantastic. The Mediæval worker in metal played with his material as did the carvers in wood and stone; and the same fine imagination that peopled the cathedrals with all kinds of grotesque animals and birds created domestic utensils that were inspired by the ancient *Beastiaires*, or by the tales of the wandering *trouvères*.

Three especial articles exhibit this creative ability of the *Dinanderie* workers to the best advantage: the *coquemar*, a kind of cistern for water; the *aiguière*, a ewer or pitcher for water that stood on the table; and the *aquamanile*, a jug that held the perfumed water, which was passed around the table between courses. This was necessary in those

days when there were no forks and when people ate nearly everything with their fingers. The attendant held the bowl in his left hand beneath the fingers of the guest and poured over them with his right the highly



COURTESY OF DUVEEN

Dinanderie, Ewer, Knight on Horseback. Flemish. Fourteenth Century. Owned by Mr. Philip Lehman

perfumed water. Another servant followed with the large napkin or towel. These pieces of *Dinanderie* are cast in the form of griffins, lions, strange birds, or winged dragons, their tails variously twisted to form handles and their mouths open to form spouts. Sometimes monstrous flowers are gracefully modelled; and the human figure often appears

in the costume of the period and is used as a support for a candlestick, or an uplifted lantern, or torch. Often, too, very fine and delicate engraving decorates the pieces: fur and feathers are delightfully



COURTESY OF DUVEEN

Dinanderie, Watervessel or Coquemar, in Form of a Griffin. Flemish. Twelfth Century. Owned by Sir Joseph Duveen

indicated, and a horse's trappings, or a man's armor, or his hose and jerkin are chased with great style and command of the graver's tools.

Undoubtedly inspired by the East, *Dinanderie* must be ranked not far below the bronzes of China and Japan and the rare brass of Vizagapatam.

In this connection Bidri should also be mentioned, which collectors of to-day are eager to procure. Of Bidri, Sir George Birdwood says: "Damascening is the art of encrusting one metal on another, not in *crustre*, which are soldered on, or wedged into the metal surface to which they are applied, but in the form of wire, which by under-cutting and hammering is thoroughly incorporated with the metal which it is intended to ornament. Practically damascening is limited to encrusting gold wire and sometimes silver wire on the surface of iron, or steel or bronze. This system of ornamentation is peculiarly Oriental, and takes its name from Damascus, where it was carried to the highest perfection by the early goldsmiths. It is now practised with the greatest success in Persia and Spain. In India damascening in gold is carried on chiefly in Cashmire, at Gujzat and Sailkote in the Punjab and also in the Nizam's dominions and is called *kufi* work. Damascening in silver is called Bidri from Bider in the Nizam's Dominion, where it is principally produced.

"Bidri is also made at Purniah in the Bhagalpur division of Bengal, where only zinc is mixed with copper in the alloy. It is the highest art practised in India after enameling, and was originally introduced by the Mohammedans from Persia. In the Bidri of Bider the floral decoration is generally drawn in a more or less naturalistic manner, while in that of Purniah it is always strictly conventional."

Very important from the decorative point of view in the home is "the hearth furniture," consisting chiefly of the andirons, shovel, tongs, and fender. Andirons are of many designs; and, are topped by balls or urns or other finials: they are, like fenders, too well known to need any description. In our country figures of "Hessians" were popular after the Revolutionary War. Sometimes the large pair of andirons are accompanied by a smaller pair (to hold the small logs or those reduced by burning) and these are called "creepers."

In a quaint little book entitled *Domestic Life in England* and published anonymously (London, 1835), the following account of "the contrivance for burning wood-billets" occurs. The historian goes on to say: "This consisted of useful iron trestles, called hand irons or andirons, formerly so common in this country and yet occasionally to be met with in old mansions and farmhouses under the appellation of dogs. In Sussex about five and twenty years since (i. e. 1810) we remem-

ber being struck with the old name and appearance of these 'dogs'. When in use they are placed beside each other at such a distance as may be required from the length of the brands intended to be burnt. Accustomed as we had been to the grate and stove, we thought these irons awkward; but how great was our surprise to see the same dogs on the same hearth about seven years since; and greater still was our astonishment to find similar dogs in the mansions of Paris, where little but wood is burnt.

"Before the introduction of close fireplaces these articles were found not only in the houses of persons of good condition, but in the bed-chamber of the king himself. Strutt, writing in 1773, says: 'These awnd-irons are used at this day and are called cob-irons: they stand on the hearth, where they burn wood, to lay it upon; their fronts are usually carved, with a round knob at the top; some of them are kept polished and bright; anciently many of them were embellished with a variety of ornaments.' In another place, after giving an inventory of the furniture of the bed-chamber of Henry VIII. in the palace at Hampton Court, including awnd-irons, with fire-fork, tongs, and fire-pan, Strutt adds: 'Of the awnd-irons, or, as they are called by the moderns, cob-irons, myself have seen a pair which, in former times, belonged to some noble family. They were of copper, highly gilt, with beautiful flowers, enamelled in various colors, disposed with great art and elegance.'

"A middle sort of irons called creepers was smaller, and usually placed within the dogs to keep the ends of the wood and brands from the floor, that the fire might burn more freely. They are thus described in one of the early volumes of the *Gentleman's Magazine*: 'There being in a large house a variety of rooms, of various sizes, the sizes and forms of the and-irons may reasonably be supposed to have been various too. In the kitchen where large fires are made, and large pieces of wood laid on, the and-irons, in consequence, are proportionately large and strong, and usually plain, or with very little ornament. In the great hall, where the tenants and neighbors were entertained, and at Christmas cheerfully regaled with good plum porridge, mincepies and stout October, the and-irons were commonly larger and stronger able to sustain the weight of the roaring Christmas fire; but these were more ornamented, and, like knights with their esquires, attended by a

pair of younger brothers far superior to, and therefore not to be degraded by, the humble style of creepers: indeed, they were often seen to carry their heads at least half as high as their proud elders. A pair of such I have in my hall: they are of cast iron at least two and a half feet high, with round faces and much ornamented at the bottom."

Of course bellows, brooms, brushes, and other articles can be added at pleasure. The brass coal-scuttle and poker do not belong properly to the "hearth furniture," where wood is burned, and they are very much out of character, for they have no business there and they look it. On the other hand, with a grate full of coals the brass coal-scuttle and poker are perfectly in place.

Finally, it is very important for the furniture collector to see that the handles of his pieces correspond in date to the piece itself. Nothing disturbs a connoisseur of furniture more than to see the wrong type of handles replacing lost original ones; and if one of the original handles is gone, it is in perfectly good taste to have a copy made and lift the piece out of the dilapidated class.

The accompanying illustration shows a chronological group of handles and key-plates from the Metropolitan Museum of Art, beginning with the "drop-handles" of the Jacobean period. Then come the "ring-handles;" the "winged handles" (also called "escutcheons"); the oval pressed handles with ring (four and five on the second row from the bottom), belonging to the Heppelwhite period; and the ring hanging from a rosette.

At a later period brass knobs and the glass knobs (which are purely American) were used. Wooden knobs seem to have come last of all. Ivory knobs are often found on late Eighteenth Century pieces.

Some collectors like to have a warming-pan or two, which, filled with hot coals or wood embers, was passed over the sheets to make the bed comfortable in those days when there were no heated houses. Some warming-pans have very handsome perforated designs in the cover.

Frequently an artistic sun-dial can be picked up and a good one is always worth securing; for no matter how small a garden may be it is always made more attractive by the addition of this quaint old-fashioned sentinel among the roses, whose "moving finger" marks the sunny hours in such mysterious silence.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Brass Handles and Key-plates. American. Seventeenth, Eighteenth and Nineteenth Centuries

PEWTER

PEWTER might very appropriately be described as the gray Quaker-ess among metals, who invariably appears in severely plain attire. Pewter, particularly American and English pewter, is usually devoid of all ornamentation save a beaded, moulded, or reeded edge, or rim, and occasionally an engraved coat-of-arms, or a large floral device. Pewter of Continental make is more elaborate, with borders or medallions of *repoussé* decoration, or "pricked work."

In one of W. S. Gilbert's delightful *Bab Ballads* a duke, an earl, and a knight are described as wearing relatively gold, silver, and pewter underclothing. This shows the position that pewter has occupied ever since silver and china drove it away from the dining-room, as pewter had driven wooden utensils away many years before.

Harrison in his *Description of England* (published before 1587) speaks of the new presence of pewter in the home and the skill of the pewterers, who he says "have grown into such exquisite cunning that they can in manner imitate by infusion any form or fashion of cup, dish, salt, bowl, or goblet, crafts though they be never so curious, exquisite, and artificially forged. Likewise in the houses of knights, gentlemen, merchantmen, and some other wealthy citizens it is not uncommon to behold generally their great provision of tapestry, turkey-work, pewter, brass and fine linen, and thereto costly cupboards of plate worth five or six hundred or a thousand pounds."

Moreover, Harrison tells us that pewter was "usually sold by the garnish, which doth contain twelve platters, twelve dishes, twelve saucers and those are either of silver fashion, or else with broad and narrow brims, and bought by the pound, which is now valued at sevenpence, or, peradventure, eightpence."

There is a great deal that is interesting about the making of pewter. London was the chief centre of its manufacture in England; and the London Pewterers was one of the great Livery Companies. The brotherhood of Pewterers was religious and under the patronage of the Virgin Mary. The London Pewterers followed the Paris Guild of Pewterers in making two qualities: a fine and a coarse. Everything was strictly watched; and pewter goods had to be assayed. Every pewterer also was required by law to stamp each article that he made

with his "touch," or private mark; and every pewterer's mark had to be stamped on a special plate called a "counterpane," or "touch-plate," and kept in the possession of the Worshipful Company of Pewterers. The greater number of these "touch-plates" were destroyed by the great fire of 1666; and, consequently, the study of English pewter is very difficult.

Pewter cast into moulds and finished on an anvil by the hammer was called "sadware" and the makers of this "sadware" (consisting



COURTESY OF MR. FRANCIS P. GARVAN

American Pewter. Garvan Collection

chiefly of plates, salvers, and large dishes, or chargers) were called "sadware men."

Full services of pewter were in general use before silver and china took its place; hence the famous Inns of Court and Colleges had a large equipment and own to-day a few odd pieces of the original service.

Pewter is comparatively scarce in England, because it was never considered valuable enough to preserve. This is also true of our own country. Our early Colonists possessed many pounds of pewter and used it until silver became general, and earthenware and china came into service. Pewter then went the way of all discarded household utensils. Occasionally in England a large charger, or a rosewater dish,

or tankard, or a set of plates passes from an old family into the auction room.

Pewter lingered longest in taverns and in the London chop-houses; and old pewter can frequently be found to-day in country inns and roadside houses. It was from pewter mugs, jugs, cans, "tappit hens" and tankards that "rare Ben Jonson" and his witty, roystering companions drank at the famous Mermaid Tavern in London and it was with a pewter mug that Prince Henry and Poins, disguised as



COURTESY OF MR. FRANCIS P. GARVAN

American Pewter. Garvan Collection

"Drawers" poured Falstaff's sack in the Boar's Head Tavern, Eastcheap. The finest pewter was made of tin and brass, with as much brass as the tin could absorb; the second quality was made of tin and lead. Fine pewter contains no lead.

The list of Fifteenth Century pewter includes a great many sizes of dishes, plates, saucers, and chargers large enough to hold the boar's head that was brought in so ceremonially for the Christmas dinner.

There was a peculiar kind of shallow platter called from its shape "The Cardinal's Hat." "Tappit hens" was the name for a Scottish

beer-jug with cover (made in three sizes—a quarter of a gill to three-quarters of a gallon). The name is derived from a crested hen.

Pewter was made in York, Exeter, Newcastle, Bristol, Birmingham, Bideford, Barnstaple, Bewdly, Edinburgh, Glasgow, Dublin, and Cork. The pewter that our American colonists used came largely from London until the native artisans began to make it, which occurred early in our history.

Experts distinguish pewter by its weight, color, and “feel.” One of the first rules a novice learns is “A pewter collector must become acquainted with the feel of the metal.”

Massé says: “One test is to bend the pewter backwards holding it close to the ear, listening for the characteristic noise made by the metal while being bent. This ‘cry’ is known as *cri de l’ étain*. It is not infallible, because zinc in the alloy stifles this ‘cry.’ It is not a wise thing to do because eventually the pewter will crack at the place of bending.”

Plates are interesting, and the earlier ones are the most valued.

“The broad, flat, plain rims are hard to find, but they have a dignity that is hard to equal. Reeded rims are never so interesting, though on small plates in daily use they give a modicum of strength where it is wanted most. The new collector will do well to buy plates at first. The best test will be to test them for resonance. If the plate when struck gives a pleasant sound like a gong, the quality will in all probability be right; but if it sounds dull like a cracked flower-pot, he may as well leave the specimen alone. He may then aspire to some 12-inch or 15-inch dishes. These again may be tested in the same way, and approved or rejected as a result of the test. In plates there are many varieties of rim, from the wide, flat, plain rim to the narrow reeded or moulded kind.”

The collector has many articles to select from: bowls, chargers, hot-water dishes, chocolate-pots, coffee-pots, cruets, ewers, flagons, ladles, mustard-pots, pepper-pots, plates, platters, salvers, salt-cellar, saucers, sugar-basins, tea-pots, tea-caddies, trays, tureens, trenchers, vegetable-dishes, beakers, cans, cups, jugs, mugs, measures of all sizes, tankards, “tappit hens,” inkstands, candlesticks, lamps, herb-canisters, money-boxes, snuff-bottles, snuff-boxes, tobacco-boxes, toys, and vases.

It is hard to define the quality that makes pewter so loved by its admirers. Gales offers a very excellent explanation: "Pewter," he says, "has a surface texture and at its highest polish *absorbs light to a degree in perfect balance with its reflection*, which is not the case with brass and silver. It has not only this texture, but a color subdued and intangibly allied with its bloom, which is perhaps the chief reason of its subtle influence upon even the uninitiated."

In the Seventeenth Century home pewter and silver were both found. When china began to be imported from the Far East, pewter began to be discarded; and when the Dutch perfected their Delftware pewter disappeared altogether. There was a reason for this, as an old Dutch platter preserved in the Rijks Museum explains in the following (translated) verse:

"Pewter platters are no good
You must scour them after food;
But a plate of porcelain
Comes with washing white and clean.
Then on the table set, I pray,
A plate of Delft with painting gay."

Pewter to-day is only seen on the tables of collectors, who follow a present-day fad for using it in place of silver and porcelain.

Inventories and advertisements show that in all the Colonies, both North and South, pewter was much used. Porringers and platters, tankards and cups, stood in rows on the dressers; decorated the head of the old court-cupboards; or hung from hooks; and the Colonial housewife saw that the pewter was kept bright and shining.

Like everything else, at first pewter was imported, and as the country developed native craftsmen began to work. Gradually a long list of American pewterers has been assembled. The number of pewterers in New York alone show how much in demand this ware was. After New Amsterdam became New York there were a number of English artisans dwelling in the city; and among the best known were James Leddel, at the Sign of the Platter in Dock Street in 1744 and later in Wall Street; Robert Boyle, at the Sign of the Gilt Dish in Dock Street; and William Bradford, who "made and sold all kinds of pewter dishes, tankards, tea-pots and coffee-pots" in Hanover Square.



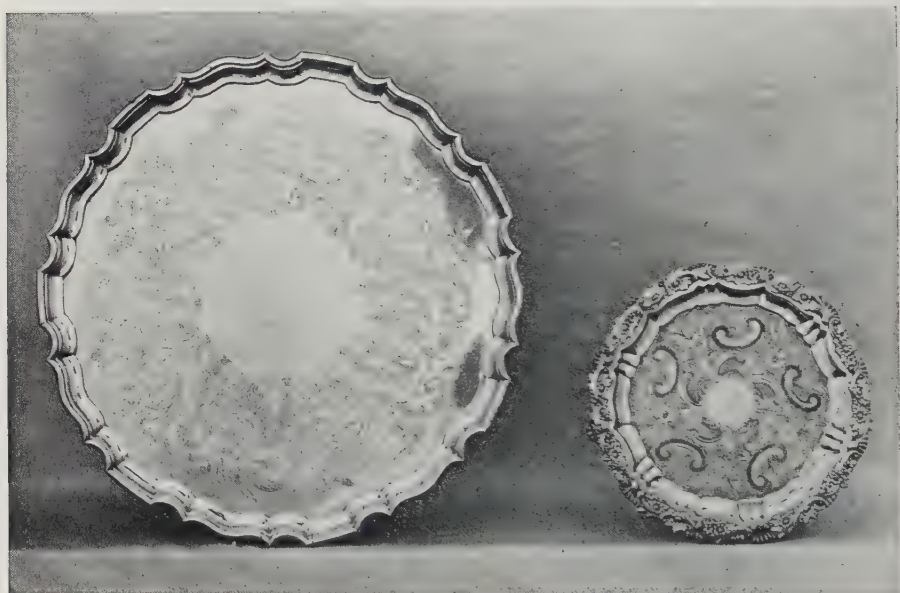
COURTESY OF MRS. EHRICH

Irish, English, and Continental Pewter

SHEFFIELD PLATE

SHEFFIELD Plate is a substitute for silver; but enthusiastic collectors of it prefer it to silver because of the peculiar lustre that is given by the copper body on which the silver is plated. Sheffield Plate is made no longer; and that is another reason why fine examples are so greatly treasured.

Sheffield Plate dates from 1742, when a Sheffield workman, named Thomas Boulsover, found out by accident while repairing a copper



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Sheffield Plate Salvers

and silver knife, that silver could be plated on a copper base. The idea was developed by John Hancock, a member of the Corporation of Cutlers, who started in to manufacture tea-pots, trays, candlesticks, and other articles that had hitherto been made of silver. The new process was called Sheffield Plate at once; and its success was so great that it drove pewter out of use as a substitute for silver. Sheffield Plate lasted until 1840, when it, in its turn, was driven away by the invention of electro-plated ware.

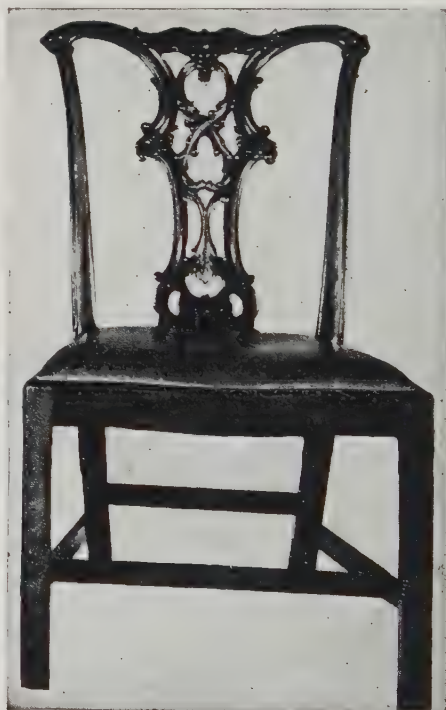
Birmingham followed in the wake of Sheffield; and Sheffield Plate was made in both towns, each of which had its own Assay office. Every important maker had his own device. Collectors prize above all, pieces marked with a right Hand in an oblong cartouche, for this is the device of the most important maker of Sheffield, J. Watson and Co. Another important firm was T. and J. Creswick, whose mark was a Portcullis. A Bell in an oval cartouche stands for the famous Sissons. Other noted makers were Dan'l Holy, Wilkinson and Co., whose mark was the name of the firm accompanied by a long-stemmed pipe; the Boltens, who used a double Sun or Star; T. Cheston with a Rose; W. Bingley, an Arrow; Deakin, Smith and Co., with two Triangles; J. Green, two Crossed Keys; D. Holy, Parker and Co., a Pineapple; R. Morton, a Cock; J. Law, a Crescent Moon; J. Love, a Dove with an Olive Branch; W. Markland, a Thistle; T. Samson and Sons, a Barrel; Waterhouse and Co., an Acorn; S. Younge, a Mitre; W. Jervis, an Arrow; S. Turley, a Wheel; E. Goodwin, a Squirrel; Ashley, a Fish; and Watson, Fenton and Bradbury, a Ship.

Of all pieces of Sheffield the salvers are the handsomest, particularly those of very large size with the grape border of both fruit and leaves. The perforated cake-baskets, too, are greatly valued as are also some of the urns. Very handsome candlesticks, candelabra, and snuffers and tray were also produced in Sheffield Plate. Some makers produced beautiful engraving and graceful "pie-crust" edges for ornamentation. Everything made in silver was repeated in Sheffield Plate.

CHAPTER VIII

AMERICAN ANTIQUES: GOOD AND BAD

WHICH would you rather have—the worst example of a good antique, or the best example of a bad antique? The question is not hard to answer. The only trouble is that it invites a counterquestion: What is a good antique and what is a bad antique?



COURTESY OF THE ANDERSON GALLERIES

Chippendale Chairs, Gothic, American Made

When I was a child, one of the servants in my home in Baltimore was extremely fond of a certain Spiritual, which she used to sing. Fre-

quently I would conceal myself in some shadowy corner so that I might hear this song, which Aunt Ginnie declaimed with so much dramatic emotion.

This Spiritual told the story of how the Lord, when walking one day on the earth, saw the archfiend, Satan, who had gathered the sheep—the Lord's chosen people—and mingled them in a large field with his own wicked goats, thus claiming all the inhabitants of the earth.

This picture was described in a sort of recitative preparatory to the grand climax, when the Lord appeared on the scene, highly indignant. Then came a wavering, quavering tune with the words:

"An' my Lord said to Satan,
An' my Lord said to Satan,
An' my Lord said to Satan:

" 'You kin take
De goats on de lef' side,
De goats on de lef' side;
You kin take
De goats on de lef' side;
But
De sheep on de right side is mine! ' "

THE SHEEP AND THE GOATS AMONG ANTIQUES

THE ABILITY to distinguish and separate the sheep from the goats should be the first matter to engage the attention of those who have been caught by the lure of the antique as expressed in curiosities, furniture, silver, glass, china, brass, copper, pewter, prints, old jewelry, fans, rugs, tapestries, and all other artistic productions of past ages.

Unfortunately, the sheep, if we may thus designate choice and authentic antiques, grow fewer every year, while the goats are increasingly plentiful. Both are so often exhibited together and in such bewildering confusion that it is often difficult for the uninitiated to tell "t'other from which" or "'tis from 'tain't," in the words of the old country woman who thus labeled her favorite strawberry jam to distinguish it from other less popular jams and jellies.

Things are seldom what they seem,
Skim milk masquerades as cream,
High-lows pass as patent leathers,
Jackdaws strut in peacocks' feathers

is particularly true of that confusing group of objects called to-day by the general name of Americana.

"Very true,
So they do,"

I am sure I hear the reader add in the words of the Captain of the Pinafore when Little Buttercup puzzled him with the proverbs, preparatory to confessing how she "mixed those babies up."



COURTESY OF THE ANDERSON GALLERIES

American Desk. Mahogany. Eighteenth Century

If Gilbert had only lived to satirize in his delightful and good-humored way the widespread craze for antiques, as he satirized in *Patience* the æsthetic craze many years ago!

"Let the buyer beware!" was a popular current phrase used in Roman days when, if we may believe Pliny, wives, scolded by their husbands for their extravagance in pearls, retaliated by reproving those husbands for collecting expensive tables of thyine wood, whatever that may have been. Cicero had one, for example, that cost him a million sesterces—\$45,000.

But how is the buyer to beware? How is he to know when to restrain his inclination to purchase a certain article that makes an appeal to his taste, and when to indulge his fancy for something that charms his eye? How is the buyer to know when the goat may, like the fabled wolf of Æsop, be disguised in sheep's clothing; or when the sheep is a plain honest-to-goodness sheep?

I am giving here a few hints in the hope that they may be a means of helping collectors—particularly those who are beginners in the field—to form their taste, to develop a critical sense and to gain that especial kind of confidence that grows out of knowledge.

You can often tell what a person is by the articles he purchases, just as you can measure his social status by his choice of words and refinements of pronunciation. Things that a person buys for adornment, for household use and decoration and for the simple indulgence of fancy are indicative. It is no exaggeration to say that the expression of taste is a criterion of a person's mental reactions and of his contacts with the world.

TRAINING

TASTE CAN, should be, and frequently is, trained and cultivated like any other gift. A person may have what is ordinarily called an ear for music; but unless that ear for music is trained, the opinions of the person who goes with that ear are worth little or nothing in a world of culture. Moreover, that ear cannot, without training, analyze, compare and comprehend the intricate weavings of a great orchestra as it unfolds a Wagner score, or even a more easily understood Beethoven or Mozart symphony.

Leaving the professional musician out of the question, the amateur, who belongs to the class of those who listen to music, must learn by repeated hearings of the best music—the best in any *genre*—how to distinguish the good from the bad. In the course of time, although he

may have his preferences for the melodic or the polyphonic school, or even for the new idioms of the present day, he gathers experience that develops in greater or lesser degree, according to his capacity, knowledge, taste, and judgment.

So, too, in the matter of paintings.

By repeated visits to museums and galleries, exhibitions, and great collections, a person who enjoys pictures gradually gathers a sense of fine productions and learns to distinguish the sheep from the goats.

This brings us back to the question: How can one who has an instinctive love for beautiful artistic productions of past centuries gain experiences that correspond to those of the concert-goer and the visitor to picture galleries?

It is well to bear in mind that frequently the dealer in antiques knows little or nothing about the wares he is exposing for sale. Question him and find out what he knows, or what he does not know, before you believe his legends and trust his judgment. Ask him about forms and styles, periods and ornamentation of furniture, about furniture makers and designers, silversmiths, decoration of special kinds of china and the *fabrique* marks, the hall-marks on old silver and pewter, and the approximate date of the curios he has in his shop. He will soon proclaim his knowledge or his ignorance.

Not infrequently the *antiquaire* can tell you no more about the origin of his pieces than the average fruiterer can tell you about the places where his fine pears, grapes, melons, pineapples, pomegranates, and alligator pears are grown and the persons who grow them.

Your *antiquaire* is a salesman and a merchant, and his business is to make you buy. His goods come to him from many sources and he knows very little about them. His ambition is to sell them as quickly as possible; and when the present lot shall have been exhausted, to buy another one. He has dealers' names—not always authentic—for furniture and other antiques which you had better verify before you add them to your vocabulary.

Let the buyer beware!

It is because of such dealers' lack of knowledge that sometimes you can pick up a real treasure, the value of which he is unaware. The beauty of its form, the refinement of its lines, and the tender glow of its colors were utterly beyond his uncultivated intelligence. He failed to

see how it shone out above everything else in stock. You buy it for the proverbial song, knowing very well that you have a Jeritza or a Caruso song.

Conversely, the dealer is not always to be blamed for offering a worthless article. If he does not know an exceptionally good piece, neither does he know an exceptionally bad piece.

Sometimes, too, particularly in the cheap roadside houses, the *antiquaire* has accumulated many things that he never saw before and of whose use he is ignorant. For example, I once saw in an antique shop on one of the roads leading out of New York, a narrow green-glass Jean Maria Farina bottle that had once contained No. 4 eau de cologne. It was offered in perfectly good faith as an American antique!

I was told a story not long ago about a pair of Sandwich-glass candlesticks that came to an auction-room and were about to be catalogued as such when someone recognized them. They had been made in Austria a few years ago and given away as a prize with a pound of coffee, or some household commodity. Let the buyer beware!

Certain articles improve with age and gain a mellow beauty. Other articles simply become dilapidated. The soft, rich color of aged mahogany; the gleam of antique silver, copper, brass, and pewter; the iridescence of ancient glass and the golden glow of old ivory are justly admired. But who cares for the patina on old gloves and old shoes? Who cares to exhibit run-down heels and holes in finger tips? Moth-eaten shawls, rust-covered ironwork, battered-up books and dirt-begrimed pictures may proclaim old age, but they certainly possess no charm. They are simply worn-out objects.

MUSEUMS AND HISTORICAL SOCIETIES

THE MOST important museums throughout the country have one room—and sometimes several rooms—in which fine examples of furniture, silver, china, glass, and historical relics are exhibited.

A notable example in the Brooklyn Museum is the famous Secretary House from the Eastern Shore of Maryland. This represents a Seventeenth Century house typical of wealthy Maryland and contains furniture and other antiques that were in fashion before 1725. All the

pieces bespeak a house lived in by people of education and social experience.

The new American wing of the Metropolitan Museum, New York, affords a view of the best phases of our domestic interiors. Here are eighteen rooms showing the furnishings of typical American homes,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

Chintz. "Apotheosis of Washington." French. Eighteenth Century

exhibiting more than 500 pieces of furniture and 800 pieces of silver and other small objects. The Pennsylvania Museum also offers wealth for the student. The Philadelphia room is conspicuously good.

Of smaller museums, where choice and typical pieces of Americana are tastefully exhibited, *Home, Sweet Home*, the birthplace of John Howard Payne, at East Hampton, Long Island, now the summer residence of Mr. G. H. Buek, of New York, is unique. The Whipple House at Ipswich, and The Wayside Inn at Sudbury, Massachusetts, are other good examples. Some of the Colonial Dames own historical

houses which rank with the best museums of the country. Among them I may note the Van Cortlandt mansion, Van Cortlandt Park, belonging to the Colonial Dames in the State of New York, where in addition to the drawing-room, dining-room, kitchen and many bedrooms there is a Dutch interior of the Seventeenth Century that looks like a picture of Jan Steen, Teniers or Pieter de Hooch, and shows how the early Knickerbocker settlers lived.

The Quincy House, near Boston, owned by the Colonial Dames of Massachusetts, is another fine example; *Stenton*, near Philadelphia, belonging to the Pennsylvania Colonial Dames, is another; and *Mount Clare*, one of the Carroll homesteads, Baltimore, the property of the Colonial Dames of Maryland, is still another. The Louisiana Colonial Dames have an excellent collection of Americana in the old Cabildo, New Orleans; and the New Jersey Colonial Dames have correctly exhibited valuable relics in the Old Barracks at Trenton. The Ladies' Hermitage Association has turned President Jackson's home, near Nashville, Tennessee, into a museum that exhibits relics and treasures of the early Nineteenth Century, following in the footsteps of the Mount Vernon Ladies' Association, organized 1856, the first of these patriotic societies founded for the purpose of gathering and preserving Americana.

Historical societies in the large cities also possess fine individual examples and special collections—usually the bequest of members—that are well worth seeing; and this is also true of the headquarters of small local organizations in the little towns and rural districts.

I mention these museums and historical collections for the definite purpose of pointing out to the lover of American antiques—whose sentimental interest in our past history may be greater than his knowledge of artistic values and yet who is desirous of acquiring an intelligent appreciation and a discriminating taste—the safe, sure, and pleasurable road toward the accomplishment of this end. By repeated visits to these museums and societies—which are only too anxious to share with the public their carefully collected treasures—the eye will gradually be educated and the mind trained in standards for future comparison.

As a supplement to these visits the enthusiast should read and study all the good books he can find on the subjects of furniture, china,

glass, and silver, and so on, besides books on ornamentation, design, architecture, and periods, not only with regard to *Americana* but to the artistic work of other nations. The more information he acquires, the more he will be able to see for himself. Catalogues of auction-sales are also useful for study. Among the illustrations there are often a number of good examples; and as the descriptive text is usually the work of an expert, here is a chance to pick up some more information.

Thus, prepared by study and fortified with the assurance of knowledge, the lover of antiques—who is perhaps beginning to bud into a collector—may stroll forth in confidence to look around in one of those antique shops that line the principal streets and avenues of our great cities, or may even stop his car with impunity before one of those innumerable curiosity-shops and tea-houses that hang their tempting signs along every highroad where motors pass.

Our young collector will not have to depend upon the dicta of the proprietors of these shops; and he certainly will not—as he might have been a year or so before—be inveigled into loading up his car with Rebecca-at-the-Well tea-pots, dilapidated, rusty and worthless old pewter, brown animals—cows and dogs—that appear to have been carved out of tobacco, arsenic-green glass miniature top hats of the Horace Greeley rolled-brim model, fancy egg dishes in the shape of setting hens, vaseline-colored glass candlesticks and other atrocities of the cheap American factories of the Nineteenth Century, now masquerading as antiques with Fifth Avenue prices on their attached labels.

THE CRAZE FOR GLASS

NOR WILL the informed customer open his pocketbook to part with eight or ten portraits of George Washington for a certain kind of glass plate which an Eastern dealer has the temerity, or the ignorance, to be offering at the present moment as an American antique, but which, only a few years ago, was, with its fellow glass plates, turned out by the thousands to be given away as a prize with every package of a well-known breakfast food!

Regarding glass. Everybody is attracted to glass; its transparency, its color, its iridescence and its reflections give cheer and add beauty to the home. It is also one of the chief adornments of a table. Within

the past two years this love for glass has developed into a positive craze; and a kind, heretofore unheard of in homes of elegance and culture and unknown to connoisseurs, was pushed forward into the spotlight by dealers with such insistence and success that many collections of it were made.

Happily, however, the fad for Sandwich glass is abating. This is a very cheap and common pressed factory-made commodity produced by the Sandwich Glass Works—also known as the Boston and Sandwich Glass Company—from 1825 to about 1885. In these sixty years millions of pieces were turned out. This glass, made in enormous quantities, was sold from peddlers' carts in rural districts to poor households in which art and taste were unknown words. In all parts of the country cut-glass sparkled in the homes of the wealthy and the well-to-do, and the people who lived in these homes placed pressed glass in the same category as pinchbeck jewelry. They would as soon have used the one as worn the other. In the South pressed glass was not seen outside the houses of poor or plain people and the cabins of the colored folk.

Plates with representations of Bunker Hill, Niagara Falls, the log cabin of the Hard Cider Campaign, portraits of Henry Clay, George Washington, Benjamin Franklin, Chancellor Livingston, and Robert Fulton, designs of well-known steamboats, decorations of beehives and hearts and heads labeled *The Wedding Day* and *Three Weeks After* should be classed with wares that the cheap tripper brings home, labeled *A Present for a Good Child*, or *A Gift from Margate*.

Sandwich glass bore the same relation in its day to fine glass that five-and-ten-cent-store specials bear to fine glass to-day; and it is just as much out of place in a home of culture as would be the latest ten-cent product.

On the other hand, there is much to be admired in the products of the Wistarberg and Stiegel Glass Works. Wistarberg Glass was the realized dream of Caspar Wistar, a native of the present Duchy of Baden, who established the first flint-glass house on American soil, in Salem County, in the province of New Jersey, in 1739, twenty-five years before the Stiegel manufactory was built.

Lovers of American glass will do well to pick up any specimens of Wistarberg that appear in the auction-room or that are discovered in

out-of-the-way places. They should be on the lookout particularly for large dark-green bowls; bulbous pitchers with flaring neck; glass balls—green, brown, amber, light and dark blue—that were used as stoppers for jugs and, when flattened at the base, covers for bowls; flip-glasses; tiny scent-bottles—that would seem to be imitations of Venetian Glass—and little toys of all kinds.

Stiegel-Glass owes its origin to Heinrich Wilhelm Stiegel—Baron Stiegel—who came from Cologne, settled in Philadelphia in 1750 and married the daughter of an ironmaster, whose furnace in Lancaster County he purchased. After having become rich, Baron Stiegel laid out the town of Manheim, Pennsylvania, and opened glass-works in 1764.

Owing to the passage of the Stamp Act in 1765, which taxed glass among other commodities, the Stiegel wares met a new demand. The products of the American Flint Glass Manufactory, as it was called in 1772, and whose chief markets were in Philadelphia and New York, are now snapped up whenever they come to light. The very dark blue, which is as characteristic of the Stiegel works as green is of Wistarberg, is particularly desirable.

Stiegel-Glass shows two influences—English Bristol in the colored and patterned pieces, and German in the gaily enamelled mugs, tumblers, and other drinking-glasses. This is not to be wondered at, because most of the workmen came from the Rhineland.

In this section of the country we also find the quaint variety of pottery called Tulip-ware, made by the Pennsylvania Germans. Every sort of article was made in this Tulip-ware—jugs, mugs, dishes, and puzzle jugs—but the pie plate is the favorite piece to-day for collectors. It frequently bears around the edge an inscription of a humorous character, usually in "Pennsylvania Dutch" and occasionally in English. This Tulip-ware and the Stiegel Enamelled-Glass are the nearest approach to peasant art that the early years of our country can show. If the early immigrants had been encouraged to develop the arts they brought with them from those countries, where a love of beauty and the skill to reproduce it permeate all classes, there would have been a different story to tell. Hands would have been guided by the instinctive love of beauty, and utilitarian articles would have been made pleasant to look at and pleasurable to handle.

MADE-IN-AMERICA FURNITURE

IT is unfortunate that in some circles an opinion prevails that nothing should be classed as Americana that was not of native workmanship and, more particularly, of stern Puritanical character. This is certainly a very narrow view to take of the question. Were this idea universally accepted, the majority of house furnishings of Colonial New York, Philadelphia, and the South would be swept away. Our two most famous cabinet-makers of a later period, Duncan Phyfe, of New York, and William Savery, of Philadelphia, would also have to go.

In all the colonies, both Northern and Southern, many craftsmen flourished who were able to produce fine things. This is particularly true of the cabinet-makers and silversmiths, who could stand comparison with the best artisans of Europe, where they learned their handicraft and transplanted it to these shores. We have merely to read the advertisements in the newspapers of New York, Philadelphia, Annapolis, Alexandria, Charleston, Boston, and Salem to know that this was the case.

Take for example John Brinner, who advertised himself in the New York papers as "Cabinetmaker and chairmaker from London" and hung out his Sign of the Chair in Broadway, where:

"Every article in the Cabinet, Chair-Making, Carving and Gilding Business is enacted on the most reasonable terms, with the utmost neatness and punctuality. He carves all sorts of architectual Gothic and Chinese Chimney pieces, Glass and Picture Frames, Slab Frames, Girondelles, Chandeliers and all kinds of Mouldings and Frontispieces . . . Desks and Bookcases, Library Bookcases, Writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and plain Chests of Drawers, Gothic and Chinese Chairs, all sorts of Plain or Ornamental Chairs, Sofa Beds, Sofa Settees, Couch and Easy Chairs, Frames, all kinds of Field Bedsteads.

"N. B. He has brought over from London six artificers well skilled in the above business."

This clearly proves that ornately carved and gilded furniture in the Chippendale style was made in great quantity in New York. Similar advertisements occur in the papers of other cities, so we cannot but

draw the conclusion that a vast amount of Chippendale furniture was made in this country.

When the fashion changed for furniture in the Heppelwhite and Sheraton styles, the American cabinetmakers produced pieces that could easily have been mistaken in their day for London-made articles. In fact, the greater part of so-called Chippendale, Heppelwhite, and Sheraton furniture that comes into the New York auction-rooms was made in America.

This furniture *de luxe*—chiefly mahogany—should certainly be classed as Americana, although it was made in the latest European fashion.

In the meantime, artisans in rural towns were making plain furniture for plain people, cheap pieces made of woods such as pine, maple, and walnut, destined for humble homes and far-away farm-houses.

Within the past few years much of this last-named furniture has come into the market; and, although it commands extraordinary prices, very little of it has any æsthetic value. The reason that these goats, if we may so describe this utilitarian furniture, are cavorting so gaily in the field of Americana is simply that the best type of furniture is now almost impossible for dealers to find. Those who want really artistic pieces of American furniture must wait until these appear in an auction sale.

AMERICAN SILVER AND THE STAFFORDSHIRE BLUES

WITH American silver made by native silversmiths we are on very safe ground. Whether the pieces were made in Boston, Providence, New Amsterdam—and later in New York—Philadelphia, or Baltimore, the workmanship is always of the highest class and very frequently the pieces have real beauty.

The more we study American silver, the better we like it. The forms are simple and there is no ornamentation save a moulding, a beveled edge or a beading and the engraved coat-of-arms or initials of the owner. Yet the work of these men, who were so often important citizens, ardent patriots and Liberty boys, is sturdy, honest, and gives evidence of a love for beauty.

Were we to exclude everything from Americana that was not manufactured in our country, out would go all the dark-blue Staffordshire ware decorated with American scenes. This particular ware, by Enoch Wood, Andrew Stevenson, James Clews, J. and W. Ridgway and others, was made especially for the American market. It is not fine ware and not of particularly skilled manufacture; its value lies in its representation of American scenes, buildings, and events. Prices were small; but a single plate costing in its day from sixpence to a shilling, now brings hundreds of dollars! If anything may be considered as Americana, certainly blue Staffordshire is eligible.

CURRIER AND IVES AND HOOKED RUGS

OF far less claim to beauty but of equal historical value are the colored lithographs of Currier and Ives, which have become so popular within the past two years or so. Many phases of our American life from 1840 to 1880 are recorded only by Currier and Ives. Therefore, if we wish to gain vivid pictures of our American home life and the pleasures, pastimes and occupations of the past two or three generations before the days of illustrated magazines and pictorial journalism, we must turn—and very gratefully—to Currier and Ives.

This firm seems to have covered everything—yachts and clipper ships, the early trains and railroad scenes, the first crossings to California, the Wild West, the gold seekers, burlesque negro scenes, all kinds of familiar views of American home life and country scenes.

The collecting of Currier and Ives is perfectly comprehensible, but these lithographs should be kept in a portfolio. They never were considered as productions of art and they cannot be ranked as such. The colors are violent and crude, and the atmosphere they exhale is decidedly common. When they were first printed, they were never seen on the walls of any house where there was the slightest pretense to culture.

How rough and uncouth they look when compared with a Pollard or an Alken colored print! Currier and Ives lithographs give a much better impression in black-and-white reproductions. Good Americana Currier and Ives are, when in a portfolio; bad Americana Currier and Ives are, when hanging on a wall.

By no possible stretch of the imagination could the hooked rug be called an artistic production. Its habitat is limited to a very small section of the country; and it was never heard of until a few years ago, when the junk of ancient farmhouse attics was tumbled out into the open daylight. To my way of thinking, the hooked rug is the horribly pathetic attempt of a feeble flame of artistic yearning in the mind of the overworked farmer's wife or daughter, far, far away from any contacts with the world.

In a museum exhibiting the industries of the country, or in a room reproducing a New England primitive homestead, hooked rugs should be included, but they are out of place in a home or clubhouse of elegance.

No country in the world has more homes of real beauty than ours. Taste has always been here; so has elegant living. Homes that expressed the social experience of their occupants have characterized America from the earliest settlements, and to-day such homes are increasingly numerous. Why then should we be led astray by such crude productions as Sandwich glass, hooked rugs, Currier and Ives lithographs and plain pine furniture, which totally misrepresent our country's past and present taste?

Perhaps, within a year or so, when the market for these primitive articles shall have been exhausted, we shall be asked by dealers to buy at fancy prices for our collections of Americana those cold, gray, mud-pie statuary groups made by Rogers; wax crosses wreathed in wax ivy leaves and protected by glass domes edged with a band of scarlet chenille; colored pictures of a white-robed, terror-stricken girl clinging to a ginger-brown, sea-washed cross, called the Rock of Ages; black haircloth sofas, and rocking-chairs; wheezy melodeons; tin garden furniture painted bright green; and other atrocities that adorned the homes of the uncultured in the Garfield and Arthur period.

CHAPTER IX

GOING, GOING, GONE!

Prices Wise and Otherwise

WHAT a price! Did you ever hear of anything like that?" a richly dressed New York lady exclaimed to the friend sitting next to her in an auction-room on January twenty-second, 1926, when a small mahogany wig-stand was knocked down for the sum of \$1,650. "And just think," she added, "I threw away three just like it two years ago! I thought they were of no use. Sixteen hundred and fifty dollars! I shall never get over it!"

The bidding for this piece had been rapidly mounting for the past five minutes, like the proverbial mercury on a July day, until all had left the fray but two contestants—one there in person and the other represented by an agent. Both are men of such large interests and such great wealth that their names are known in every nook and corner of the United States.

When the figure reached the neighborhood of \$800 the agent began to fidget a little. He had been instructed to buy this piece at all costs; but "all costs" never anticipated such a sensational climb. However, he continued to raise his finger each time the price went up until the \$1,650 was reached, and then he surrendered. It is said that the absentee collector exclaimed to this agent, when the latter told him of the figure, "Well, I'm damned glad you dropped out!"

This wig-stand is not such a grand thing, though it is very good as wig-stands go. It is mahogany, thirty inches high and eleven inches in diameter, with tripod snake feet—which came before the ball and claw—establishing the date as about 1740 or 1750, a circular hollow rim for a basin and pitcher, two nicely carved drawers for brushes, and a carved ball upon which a wig could be thrown.

The reason for this high price is because wig-stands are very rare, although they were usual enough in every well-to-do home 200 years

ago, when gentlemen wearing "Ramillies tyes" and other kinds of perukes and queues and braided pigtails adorned with stylish bows of black ribbon were just as particular about powdering their wigs as ladies of to-day are about powdering their noses. In great mansions



COURTESY OF THE AMERICAN ART GALLERIES

Wig-stand. Ernst Collection

the powdering-room of the gentleman of the house was every bit as important as my lady's boudoir.

Before entering a drawing-room a gentleman guest always had a special and particular look at his wig; and, if it needed it, added a sprinkling of powder. Consequently the wig-stand had a very conspicuous place in the gentleman's powdering room.



COURTESY OF THE AMERICAN ART GALLERIES

*Ispahan Rug. Sixteenth Century. From the Braganza Palace, Lisbon.
Benguiat Collection*

This particular wig-stand was in the Ernst Collection, gathered by Mr. and Mrs. G. G. Ernst, of Norwalk, Connecticut, during the past twenty-five years. It consisted chiefly of Americana—and very good Americana, too—and some miscellaneous things besides. The sales took place on January twentieth, twenty-first, twenty-second, and twenty-third, and totaled \$54,145.50.

RUGS AT \$4,000 A MINUTE

A HUNDRED and fifty-three thousand dollars for two rugs! Think of it!

Yes, that is exactly what two Ispahan rugs of the Sixteenth Century attracted at the Benguiat sale on December 4, 1925; and the word was passed up over the platform in less than fifteen minutes. One was sold for \$78,000 and the other for \$75,000. One measured thirty-two feet six inches in length and twelve feet in width and the other thirty-two feet nine inches in length and twelve feet in width; and the shorter rug by three inches brought the larger sum.

Very handsome rugs?

They were.

They were more than handsome; they were magnificent. They were alike in design and color. The field was rich wine red, upon which were scattered motives of various kinds and flowers of many hues, melting into one another in softest tones and changing as the light played on the surface, framed in a border of emerald green with an outer band of rose. For years these rugs were treasured possessions of the Braganza Palace, Lisbon. A Polonaise rug of the Seventeenth Century, only six feet ten inches by four feet five inches, brought no less than \$70,000.

For more moderate purchasers who did not care to plunge \$78,000, there were other beautiful rugs "from silken Samarcand to cedared Lebanon" for nice little sums of \$39,000, \$29,500, \$22,000, \$18,000 and \$17,000, and very attractive bargains for \$7,000, \$5,900, \$5,000, even as low as \$3,200! And now that I come to think of it, I believe some clever bidder picked up a Damascus rug of the Fifteenth Century, six feet by four feet two inches, with lovely Rhodian lilies, daisies, pinks, tulips, and lotus blossoms thrown carelessly over it—a regular flower bed—for a mere \$2,500.

This Benguiat sales was a record breaker. No such collection of rugs had been exhibited since the Henry G. Marquand Collection attracted all the art-lovers of New York to the old American Art Galleries in Twenty-third Street many years ago. Several Marquand rugs re-appeared here and won enormous prices. The Benguiat was not a large collection—seventy-three pieces all told—but it represented forty years of collecting in many countries. Public response was enthusiastic and the one sale totaled \$638,250. This is a good deal of money to spend in three hours. Nearly \$4,000 a minute!

Am I right? There are some bothersome fractions in the way; and figuring is not a strong point with me. However, I think I have made a good guess.

BIG YEAR FOR AUCTION-GALLERIES

SO many sensational events had attracted my notice that I thought I would ask Mr. Otto Bernet if this season had not been rather uncommon. Whole cargoes and caravans of gorgeous objects and millions and millions of dollars have passed beneath his little uplifted hammer.

And to my question Mr. Bernet said: "Yes, we have had the most remarkable season since 1914, when the M. C. D. Borden sale of paintings, Oriental objects, and books reached \$1,608,256. This year our season will come very close to \$5,000,000. Yes, indeed, that is an extraordinary sum; and when you add to our sales the sales of the other big auction-galleries, with the Leverhulme Collection heading the list, the total sum that the New York auction-galleries will have taken during this year will amount to \$15,000,000. Tremendous, isn't it?"

"When I look back I can hardly see how we have managed to schedule all the collections and sessions; and yet we have accomplished it. Imagine how we have had to economize every minute to arrange forty-one sessions during the month of April, with the important W. K. Vanderbilt Collection to place.

"It has not only been a record year but there were several record-breaking sales. One of these took place on the evening of January eighth, when a record audience assembled for the C. K. G. Billings Collection of paintings. Our extremely large salesroom did not begin to accommodate the crowd. Certainly no less than 1,500 were present;



COURTESY OF THE AMERICAN ART GALLERIES

Corot, Les Baigneuses des Îles Borromées. Billings Collection

and their names read like the roll-call of the Social Register. Never before did we sell such an amount at one session. There were only thirty-one items, but they reached the amazing sum of \$401,300."

On this occasion two pictures brought nearly \$100,000 in a few minutes. One was Corot's *Les Baigneuses des Îles Borromées*, purchased by Colonel Elverson for \$50,000, and the other was Old Crome's famous *Willow*, sold to Knoedler for \$47,000. Mr. O. W. Peabody bought Corot's *La Charette de Grès* for \$27,000 and *Le Lac* for \$21,500.

COLLECTIONS, 1925-1926

C. K. G. Billings	\$401,300.00
V. and L. Benguiat	638,250.00
Senator William A. Clark	244,338.00
Senator William A. Clark	202,920.00
Jellinek-Mercedes	191,900.00
Raoul Tolentino	150,074.00
Chiesa—Part I	123,160.00
W. J. Ralston	120,995.00
Don Luis Ruiz	112,295.00
Henry Keasbey	105,610.00
Raimundo Ruiz	102,433.00
Henry Keasbey	89,123.00
Thomas B. Clarke	84,431.00
Pietro Cattadori	84,105.00
Ton-Ying	72,456.50
Arthur Tooth	57,840.00
John L. Black	57,652.50
G. G. Ernst	54,145.00
Samuel T. Shaw	53,790.00
P. T. Carr	39,822.50
E. C. Converse	39,305.00
Countess Agnes Minatto	24,165.00
White-Minor	24,010.00

The top prices at these sales include magnificent Brussels tapestries, Seventeenth Century, entitled *Autumnis*, representing Ceres enthroned in the centre and Sagittarius the Archer on her left, surrounded by a wealth of fruits and flowers of the season, twelve feet seven inches long and eighteen feet two inches wide, sold to Mr. Benjamin Hunt for \$15,000; Flemish tapestry, Sixteenth Century, Gombaudo and Macé, eleven feet nine inches by eleven feet four inches, to Mr. J. C. Calaert for \$10,000; Brussels piece, Eighteenth Century, *Sancho Panza Tossed in a Blanket*, nine feet five inches by fifteen feet five inches, to Mr. J. S.

Ormond, \$10,000; Italian, Sixteenth Century, *Triumphal Entrance of Caesar*, eleven feet three inches by sixteen feet seven inches, to Mrs. E. D. Faulkner, \$9,000; Aubusson, Eighteenth Century, *Blindman's Buff*, seven feet three inches by seven feet, to Mr. W. H. Henry, \$8,100; and Brussels, Seventeenth Century, *Garden Scene*, nine feet nine inches, by ten feet nine inches, to Mr. F. W. Longfellow, \$8,000—Jellinek-Mercedes sale.

Sang de bœuf bottle, K'ang-hsi period, 14.5 inches high, \$5,200; three-color hawthorn vase, K'ang-hsi period, 21.25 inches high, \$4,000; and *fei-ts'ui* pagoda incense burner, richly carved, eighteen inches high, Ch'ien-lung period, \$3,800—Ton-Ying sale.

Carved walnut writing-desk, Sixteenth Century—from Spinelli Collection, Florence, \$1,600; and Renaissance tapestry settee, Sixteenth Century, \$1,550—Cattodori sale.

Peach-bloom chrysanthemum vase from Chinese Imperial Palace, K'ang-hsi period, 8.5 inches, \$2,000; Hispano-Moresque platter, Fifteenth Century, \$2,050; Diruta majolica platter—1540—\$1,400; Urbino majolica platter representing Marcus Curtius, \$1,300; and Italian earthenware vase, Fifteenth Century, \$1,500—E. C. Converse sale.

Superb carved walnut Italian Renaissance *armoire*, ten feet high and seven feet eight inches long, \$2,900; an old Venetian carved walnut library-table—from collection of Count Delfino, Venice—\$2,500—Minatto sale.

Twelve dining-room chairs, \$3,480; mahogany console table, ball-and-claw feet, \$2,350; Philadelphia carved walnut highboy, ball-and-claw-feet, \$2,000; Pennsylvania walnut highboy with six turned urn-shaped legs, \$1,700; two painted chairs with cane seats, Sheraton style, \$1,620; Philadelphia carved walnut writing-table, \$1,600; and Philadelphia carved mahogany side-table, with ball-and claw-feet, \$1,400—John L. Black sale.

Very sensational was the price reached by a complete suit or harness for tilting, North Italian, dated 1545, perfect in every part and rare, which sold for \$13,400. A helmet dating from 1570 brought \$2,100; a dagger and sheath, \$35,000 a Tyrolese Gothic crossbow, owned by the Fugger family, \$2,100; and a pair of Nuremberg metal wheel-lock pistols, \$2,000—Henry Keasbey sale.

Block-front walnut highboy, 1750, six feet two inches high by three

feet eleven inches, \$2,700; Heppelwhite mahogany bookcase with tambour sliding doors, six feet eleven inches by five feet three inches, \$2,100, and an inlaid mahogany sideboard, Heppelwhite style, \$1,800—G. G. Ernst sale.

Cabinet secretary, \$3,100, and clock garniture, \$1,400—Raoul Tolentino sale. A carpet sold for \$8,000, and a rich hanging for \$8,000—Thomas B. Clarke sale.

Moresque ceiling from the Royal Palace, Toledo, \$3,000; wooden door with wrought-iron knocker from castle of the Count de la Encina, Fourteenth Century, \$1,400; late Gothic carved walnut choir-stall, \$1,400—Don Luis Ruiz sale.

Vargueño—cabinet—\$2,900; another, \$1,650; fifty-eight tiles, \$2,530; ceiling, \$2,350; entrance gate, \$1,700; doorway arch, \$1,025; and marble wellhead, \$1,000—Raimundo Ruiz sale.

Large *millefleurs* Lavehr-Kirman rug, Seventeenth Century, thirty feet eleven inches by sixteen feet, \$16,000; English tapestry table cover, nine feet three inches by seven feet two inches, \$9,000; ninety yards of Genoa velvet—*jardinière*—\$7,380; twelve dining-room chairs, Circassian walnut and tapestry, \$6,600; Royal Blue Sèvres service, \$5,000; silver centre-piece, \$2,900; two silver chancel lamps, Italian Renaissance, \$5,200; *gros point de Venise* banquet-table cover, 4.75 yards long and 2.75 yards wide, \$2,500; and silver tea, coffee, and chocolate service, nine pieces, brought \$2,100 at the Senator William A. Clark sale.

Senator Clark's pictures, sold in the ballroom of the Plaza Hotel brought at the head of the list, a landscape by Gainsborough, \$10,600; Constable's Landscape and Figure, \$10,500; Beechey's Elizabeth, daughter of Whisted Keene, \$10,200; Daubigny's The Banks of the Oise, \$15,500; Jules Breton's *Le Gouter*, \$8,500 and Gathering Poppies, \$8,500; and Wyant's Summer Landscape, \$3,600.

At Arthur Tooth's sale, Corot's *Saint Sébastien Secouru par les Saintes Femmes* brought \$17,600.

Schreyer's *Arabs on the March* brought the highest price, \$4,600, at the Seligman and Sharp sale; John Francis Murphy's Autumn Days, \$4,000 at the Shaw sale; and John Singer Sargent's Barges at San Vigilio, Lake Garda, Italy, \$3,600 at the White-Minor sale.

At the William J. Ralston sale the peak was reached by Whistler's Lady Archibald Campbell as Orlando in *As You Like It* at Combe,



COURTESY OF MR. FRANCIS P. GARVAN

American Tea-pot Made by Benjamin Burt. Garvan Collection

a Dutch Humanist with landscape background, \$12,500; Beltraffio's Virgin with the Book, \$9,000; and Sano di Pietro's Madonna and Child, \$8,100.

At the sale of the George Kellogg Old Blue Staffordshire, last November, one enthusiastic purchaser went home with a little dark-blue tray only eight inches long, bearing the Connecticut Arms surrounded by a floral border, for which he paid \$1,800. A platter with the Delaware Arms, seventeen inches long, brought \$1,400;

one with the New Jersey Arms, nineteen inches, \$900. New York from Weehawk, 18.5 inches long, made by Stevenson, \$810; Sandusky, Ohio,

\$8,000. Rubens's Portrait of the Archduke Albrecht of Austria brought \$5,700. At the Paolini sale Titian's self portrait reached \$9,000 and Rosellinio's marble bas-relief *tondo*, Madonna and Child, \$3,600. The Chiesa pictures, which the Italian Government tried to keep from being sent to America, all brought large sums. Jan van Scoreel's Portrait of



COURTESY OF MR. FRANCIS P. GARVAN

American Tea-pot Made by Josiah Austin. Garvan Collection

16.5 inches \$650; Castle Garden and the Battery, eighteen inches, Wood & Sons, \$400; and Lake George, New York, Wood & Sons, \$340.

These soaring prices are explained by the desire collectors had of obtaining pieces from the most noted of all Blue Staffordshire collections, which Mr. George Kellogg, of Amsterdam, New York, began in 1903, when he became a heavy buyer at the sale of the Burritt Collection, in March of that year.

You would hardly think that the three simple little glass sugar bowls could bring \$2,070 at the sale of Mr. W. G. Russell Allen's collection of old American glass, on February 1, 1926. They are of the Stiegel type. The first is of clear white flint with a bird



COURTESY OF MR. FRANCIS P. GARVAN

American Tea-pot Made by Paul Revere. Garvan Collection

on the cover and lover's knot handles, 6.75 inches in height. This piece brought \$1,000. The next is 8.5 inches high, of clear white flint, diamond-mould pattern, and sapphire-blue rim and knob. Its price was \$700. The third is 6.25 inches high, emerald green, and sold for \$370. The collection numbered 380 pieces and brought \$13,500.

Among the purchasers at this record sale for American glass were Mrs. F. S. Fish, Mrs. Charles Blair, Mr. A. B. Maclay, Mr. G. H. Buek, owner of *Home, Sweet Home*, Mr. James Stillman and Mr. and Mrs. Robert Turnbull.

A pair of sapphire-blue Stiegel vases, 13.5 inches high, brought \$1,150; a sapphire-blue Stiegel vase, 7 $\frac{7}{8}$ inches, \$690; a blue-violet cream pitcher, \$255; a light-amethyst pocket flask, \$160; and a New Jersey emerald glass pitcher, 6.5 inches, with ball stopper, \$360.

Mrs. Edward Turnbull tells me that one of the important sales this season was a group of five Chippendale chairs which had belonged to John Howard Payne, author of *Home, Sweet Home*, and which were brought to this country by Payne's successor as consul at Tunis. These were sold by the latter's widow and brought \$1,575—\$315 each.

In the collection of snuffboxes, silver, and enamels of the Danish Countess S. von Holstein-Rathlou, which brought \$23,500, a Gothic silver-gilt ciborium sold for \$1,500; a Diana modelled in Nuremberg, \$1,300; a Gobelin tapestry with a hunting-scene, \$1,950; and a snuff-box with a miniature of Mary Queen of Scots, \$750.

The rare guns and pistols of the late R. G. Bickford, of Newport News, Virginia, known as one of the ablest patent lawyers in the country, who specialized in rare gunlocks of the period between 1750 and 1800, brought \$5,100. A Forsyth detonator of the scent-bottle type sold for \$575. A portion of the treasures of the late William Winter, the celebrated American dramatic critic and author, reached \$5,850. On this occasion a Shakspearean window of stained glass which Edwin Booth had made for and presented to William Winter reached the price of \$500.

A mahogany lowboy, made by William Savery of Philadelphia, reached the extraordinary price of \$9,000 at the sale of the estate of Mrs. Henry E. Huntington on March 19, 1926. Such a sum was never reached by a lowboy before. This lowboy had appeared on this same platform in 1922, when it was sold with the Jacob Paxton Temple Collection, and it then brought what was considered a record price of \$3,800. The lowboy is thirty-one inches high, thirty-three inches wide and twenty-one inches deep, is furnished with the original handles and key-plates, and was made about 1760. Another Philadelphia piece—a mahogany chest-upon-chest—ninety-three inches high and forty inches wide—also dating from 1760, brought \$4,000.

Pieces do not, however, always increase in value. For example Mrs. Huntington paid \$25,000 for a replica of the famous *bureau de roi*, made by Riesener and Caffieri for Louis XV. and it sold on March twentieth for only \$1,250.

It should be remembered in reading about these extraordinary figures that these high prices are only for very beautiful, rare or unique

things; and that very beautiful, rare or unique things are always worth large sums of money.

It should also be remembered that on the strength of these high prices for worthy articles a good many dealers have put up, beyond all reason, prices on commoner and more ordinary antiques. Prices that are being asked for stuff that grades from junk up to ordinary things are perfectly astounding and are not warranted by any condition now obtaining or likely to obtain in the future.

THE LEVERHULME SALE

The greatest event of the season was the sale of the Leverhulme Collection in February, which totaled \$1,268,976. This was the first occasion that a valuable European collection was placed at auction in the United States. A hue and cry was raised about this in England, for experts knew very well that the success of this sale would mean that henceforth New York would take precedence over London as the world's mart for artistic treasures. Consequently people on both sides of the Atlantic watched for the result with great interest.

As the first day of sale approached, applications were made for seats that far exceeded the capacity of the salesroom. Seven hundred persons, however, had cards of invitation: Well-known collectors who took part in the bidding, agents representing other collectors, representatives from museums, art-critics and dealers, and ladies and gentlemen of fashion. The sale lasted from 2:30 to 6 o'clock, and during its progress the bidding became so excited that the contestants frequently broke out with shouts and yells in their frenzy to secure desired objects.

One of the sensations of the occasion was a set of eight mahogany side-chairs and an armchair of the Chippendale style, which sold for \$15,000. The pieces were exquisitely carved, with dripping water, or icicles, as some people call it, in low relief, with cabriole legs, and ball-and-claw feet, and upholstered in dark-red striped silk.

There were many sessions of the Leverhulme sale; and I may say that one-quarter of the total number of articles reached four figures.

One of the most beautiful items in the entire collection was an Adam suite consisting of two sofas and two armchairs, the wood carved and

gilt, with lion's head arms and upholstered in palest green antique silk damask. The lines were exquisite. This suite brought \$8,900.

Mrs. George F. Baker, Jr., paid \$11,500 for an English Eighteenth Century satinwood bookcase, ten feet tall and eight feet wide, in the Sheraton style, dating from 1790. Mrs. Henry Walters, wife of the banker and railroad financier, paid \$8,000 for an Eighteenth Century satinwood commode believed to have been made by Thomas Chippendale; a set of six panels of Eighteenth Century Aubusson tapestry



COURTESY OF THE ANDERSON GALLERIES

Adam Side-table (top). Painted by Angelica Kauffman. Leverhulme Collection

reached \$34,000; a Seventeenth Century *petit-point* panel, nineteen inches by twenty-two inches, brought \$2,900; a grand pianoforte made by John Broadwood & Sons for the Queen of Spain in 1796, the case designed by Sheraton and ornamented with cameos by Wedgwood, \$6,100; a seven-piece English golden-walnut suite—settee, four chairs and two stools—William and Mary period, \$12,500; two Eighteenth Century satinwood commodes painted in the style of Angelica Kauffman and Pergolesi, \$7,600; four William and Mary marquetry chairs, \$2,700; six mahogany Chippendale chairs, \$2,700; a George III. mahogany settee, \$1,375; four Eighteenth-Century Aubusson tapestry panels, eight by twelve feet, \$13,800; a large George I. English walnut armchair, \$4,250; two Eighteenth Century satinwood commodes sold

to Mrs. S. D. Bowers for \$11,600; a pair of semicircular console tables sold to Mr. E. A. Albee for \$1,150; a Tudor marriage chest, dated 1540, was purchased by the Boston Museum of Fine Arts for \$3,500; two William and Mary chairs sold to Gov. Alvan T. Fuller, of Massachu-



COURTESY OF THE ANDERSON GALLERIES

Adam Side-table. Painted by Angelica Kauffman. Leverhulme Collection

setts, for \$1,100; a commode of rare woods, thought to have been made by Chippendale, from the Sir Anthony de Rothschild collection, \$4,000; an early Georgian cream-lacquer cabinet \$2,700; George II. petit-point screen, 8.5 inches by 13.5 inches, \$1,050; an Eighteenth Century mahogany-and-satinwood *secrétaire* bookcase, \$4,100; two Adam satinwood bookcases from the collection of the Earl of Chesterfield, \$1,600; a Chippendale mahogany armchair, \$1,000; two Seventeenth Century table covers, \$10,000; a Georgian mahogany double chair-back settee, \$2,750; six mahogany chairs, \$3,200; a pair of Eighteenth Century gilt,

settees, \$4,000, and a carved mahogany window seat, dated 1782, at \$1,250.

The commodes and cabinets attracted a great deal of attention. A French commode of 1740 brought \$5,750; a Sheraton inlaid segmental commode of 1780 brought \$5,050; a French lacquer-and-ormoulu commode, \$3,500; an Adam segmental satinwood commode, \$4,500; an English satinwood commode, \$4,100; a Heppelwhite chestnut-and-tulipwood commode, \$1,800; a Queen Anne lacquer cabinet, dated 1710, \$2,250.

A mahogany dining-table brought \$4,500; a pair of mahogany card-tables, 1760, \$1,800; a mahogany side-table, 1760, \$1,200; a semi-circular sycamore side-table, 1780, \$1,000; a George IV. satinwood side-table, 1790, \$1,200; a large oak gate-legged table from an old manor house, \$250.

Embroideries and needlework panels also brought large prices. Miss Jane Swords, for instance, bought an Eighteenth Century *petit-point* panel, English, for \$1,700; and a landscape in *gros-point* embroidery sold for \$2,700.

A tremendous price was paid for three Elizabethan needlework panels of 1580, by P. W. French & Co., \$7,750. Another Eighteenth Century needlework panel, English, 1715, sold for \$1,000; and four chair-seat covers, English tapestry, 1750, brought \$1,800. Stuart stumpwork needlework—raised and stuffed figures—attracted much attention, and small panels were sold from \$900 to \$250 each.

There was not much glass in the Leverhulme Collection. The highest price was reached by a pair of Waterford cut-glass three-light candelabra which sold for \$1,875. Another pair brought \$1,500.

A large mahogany table was set with a complete service of ruby glass and this brought very moderate prices. Thirteen circular double-lipped ruby-glass finger-bowls were purchased by Mrs. Fritz Kreisler for \$600; twelve ruby-glass plates of 1780 were bought by Mr. W. H. Hamilton for \$750, who also bought six ruby-glass fruit dishes for \$375; and a ruby-glass punch-bowl brought \$275.

Fritz Kreisler, the violinist, bought a mahogany inlaid tea-caddy for \$140. A Georgian silver soup-tureen and cover brought \$1,000; George II. oil-and-vinegar cruets, 1746, \$290; George III. silver teacup, 1764, \$600; George III. silver tea-urn, 1771, \$700; Adam silver



COURTESY OF DUVEEN

Faïence de Saint-Porchaire. Ewer. Sixteenth Century. Rothschild Collection

cake-basket, 1784, \$235; three George III. silver tea-caddies in shark-skin case bought by Gov. Alvan T. Fuller, \$310; and also a George II. silver pitcher, 1757, for \$185.

Sheffield plate did not bring high prices. Mr. Vanderbilt purchased a Sheffield-plate cruet stand for \$150; Mrs. E. C. Vogel, a pair of three-light candelabra for \$450; and Mr. J. Henry Foster an oval tea-tray for \$200.

Pewter went for even less. A George III. pewter service of twenty-nine pieces, dated 1780, was carried off at \$150; a George III. large circular platter, 1740, for only twenty-five dollars; a Flemish coffee-pot for twenty-five dollars; an English hot-water jug, eighteen dollars; a Flemish spice-box, 1790, and two Norwegian bowls all went for eighty dollars; and Governor Fuller took away a French chocolate-pot of 1780 for the astonishing sum of fifteen dollars.

It must not be imagined that these extraordinary prices will set a precedent for individual pieces that may seem to their owners to be of similar design, quality, age, and value. The very fact that a piece is identified with a famous collection enhances its interest to collectors, and pieces of furniture, tapestry, silver, embroidery or glass owned by private individuals rarely attain equal market value with pieces in renowned collections. Added to beauty, rarity, and condition, pedigree plays a very important part in valuation. Then, too, excited bidding at an auction-sale sometimes inflates the price unnaturally. For example, because two persons were competing for the wig-stand—as described on page 303—and sky-rocketed the price, anyone who possesses an old wig-stand had better not appraise it at four figures. Wig-stands will doubtless appear in many antique-shops in the near future; for the clever faker will see that they get there. It need not be imagined either that because the satinwood pieces at the Leverhulme sale attracted so much attention all satinwood will slide up the scale in value. The pieces here were all of the early East India variety, of a lovely golden or delicate straw color and as soft as velvet to the touch. An added value was the rare finish of the cabinetwork and the exquisite decorations.

We shall probably soon see, too, a great deal of mahogany decorated with lions' heads on the arms and knees and with lions' feet, which type dates from about 1725. Lion mahogany is rare, but there is a little

of it in the country. As it attracted attention at the Leverhulme sale, it will be the thing soon to collect lion mahogany; and the busy American fakers will doubtless produce antiques of this kind.

FAKES AND FAKERS

THERE is a great deal more antique furniture manufactured than the public imagines; and it finds its way into the shops of unscrupulous dealers in antiques who wish to make hay while the sun shines upon the modern craze for antiques. Beginner collectors should be very careful in paying large sums for antiques of any description, particularly for primitive Americana. Simple highboys and lowboys, gate-legged tables and plain old chairs of a type that were made by carpenters rather than by cabinetmakers are the easiest articles in the world to reproduce. Many persons within the past two years have paid hundreds and even thousands of dollars for American antiques which date from 1920 onward, and which have been defaced and "antiqued" to give them the proper Seventeenth and Eighteenth Century appearance. The awakening of these collectors is going to be very sad.

European fakes are just as bad as those made in our own country. Skillful cabinet-makers and carvers in England and on the Continent know how to copy antiques and afterward to give them the deceptive patina of age. Even old lacquer can be faked, and so can antique velvets, brocades, damasks, and silks. "Fakes" are frequently such perfect copies even to defects of originals that experts are sometimes deceived. Consequently the collector should always be on guard.

Some years ago a famous English journalist was searching in out-of-the-way corners of that ant-hill of humanity, London, for strange occupations of some of the human ants. He questioned one woman in the neighborhood of Soho as to what her husband did to earn a living.

"'E's a worm heater," she told him.

"Eats worms!" the journalist exclaimed in horror.

"Yes, sir," she replied. "Worms in furniture, you know. 'E bores 'oles in furniture to look like worm 'oles. 'E's a worm heater."

It seems this man had become so uncannily expert in imitating the exact peregrinations of the inhabitants of all the ancient woods that even entomological experts would have been deceived.

MONEY TO SPEND NOT BURN

OUR American collectors live and learn. Those who make mistakes laugh them off, profit by experience, and are stung no more. As a rule, however, they put themselves under expert advice until they feel able to depend on their own judgment. Our American bankers and capitalists who enjoy having precious and beautiful objects in their homes—and whose collections are ultimately to go to museums for the benefit of the public—apply themselves to the study of their treasures with the same intelligence that they apply to their business; and the same astuteness that has enabled them to amass a fortune of the first order enables them to amass a collection of the first rank.

As a nation we are not afraid to spend money. Indeed, it is this very expenditure of money that makes us prosperous and makes us an open-minded as well as an open-handed people. It should be a matter for rejoicing that wealthy Americans are willing to spend these large sums upon beautiful objects; and the very few who may object can apply the lesson of the following little story regarding one of the late Dukes of Devonshire. One day an overzealous and critical friend, who thought the Duke might be pleased to hear of the fact, went to him especially to say: "Your Grace, do you know that your son is spending a great deal of money?"

And the Duke very coldly replied: "The Marquis of Hartington has a great deal of money to spend."

Americans have a great deal of money to spend!

INDEX

- Abbey, Richard, 30
 Academy of Arts, Marseilles, 86
 Acajoba, 241
 Acajou, 241
 Acanthus, 124
 Acier, 57
 Adam, Robert and James, 130, 184
 Adam style, 184
 Adams, Charles, 60
 Adams, John, quoted, 234
 Addison, quoted, 6
 Agate ware, 41
 Aiguïère, 273
 Albrechtsburg, 55, 57
 Almeria, 259
 Americana, 230
 Ameya, 112
 Ampas, 261
 Amsterdam, diamond cutting at, 177
 Amsterdam, mart for Oriental wares, 5
 Ancient and Honorable Artillery Com-
 pany, 138
 Anderson galleries, 218
 Andirons, 276
 Anglo-Dutch style, 198, 223, 241
 Animals, 15, 20, 29, 62, 71, 72, 75, 77,
 92, 115
 Annapolis, 236
 Annular jugs, 90
 Antiquaires, 292
 Antiques, American, good and bad, 288
 Antiques, the fashion, 120
 "Antique" Style, The, 65, 131, 242, 263
 Apotheosis of Franklin, 270
 Apotheosis of Washington, 270
 Aquamanile, 273
 Arabesques, 196
 Arabic decoration, 75
 Argenson, Marquis d', 61, 64
 Arita, 111
 Armoire, 205, 256
 Armorial china, 57, 75, 85
 Armorial chintz, 269
 Armorial embroideries, 259
 Arthur, Prince of Wales, 259
 Artichoke, 68
 Astbury, Thomas, 40
 Aster, 106
 Astrée, 95
 Aubergine, 95, 99, 101
 Aubusson tapestry, 200, 201
 Auction sales, 307
 Audsley, quoted, 111, 114
 Augustus II., King of Saxony, 55
 Aulnoy, Madame d', quoted, 213
 Aumont, Duc d', 64
 Auscher, quoted, 65, 88
 Avanturine, 162
 Bab Ballads, 280
 Bachelier, 62
 Badia, Marquis y, quoted, 259
 Ball-and-claw foot, 223
 Bamboo, 109, 115
 Banc, 228
 Banks, Sir Joseph, 52
 Bantam, 190
 Barber, Edwin Atlee, quoted, 180
 Bartman beer pot, 90
 Bartolozzi, 21
 Basket-work, 53
 Bat, 107
 Bat-printing, 21
 Battersea, 269
 Battle of Nancy, 257
 Battle of Trafalgar, 227
 Battle of Worcester, 173
 Baudekyn, 258
 Beastiaries, 273
 Beauvais, 201
 Bed, Dutch, 240
 "Beeley," 18, 26

- Belch, Sir Toby, 120
 Bellarmine, Cardinal, 90
 Bellarmine jugs, 90, 91
 Bellevue, Château de, 61
 Bells, 244
 Bells of St. Clement's, 244
 Bemrose, William, quoted, 18
 Benguiat sale, 306
 Bennett, Arnold, 38
 Benten, 117
 Bérain, 196
 Bernet, Otto, 307
 Bider, 276
 Bidri, 276
 Bigelow, F. H., 138
 Billings Collection, 307
 Billingsley, William, 18, 26, 27
 Bingham, William, house of, 238
 Binns, quoted, 12, 20, 52
 Biot, François, 81
 Bird, fantastic, 109
 Birds, 15, 20, 25, 47, 48, 51, 62, 66, 71, 87, 92, 107, 114, 115
 Birdwood, Sir George, quoted, 268, 276
 Biscuit, 9
 Bisjamon, 117
 Black basaltes, 45
 Black Forest, 252
 Black hawthorn, 101
 Black transfer printed, 23
 Blanc de Chine, 95
 Bleu de Sèvres, 64
 Blue printing underglaze, 25, 31, 46
 Blue underglaze, Chinese, 100
 Blue underglaze, Japanese, 110
 Boar's Head Tavern, Eastcheap, 282
 Bocages, 12, 15, 58
 Boelen, Jacob, Henry and Hendricus, 140
 Bonfanti, Joseph, 254
 Bonicelli, 69
 Borden sale, 307
 Bosse, Abraham, 221
 Boston Museum of Fine Arts, 138
 Böttger, 11, 55
 Boucher, 201
 Bougeois Gentilhomme, 264
 Boulle, André Charles, 196, 212
 Boulle, Pierre, 212
 Boulsover, Thomas, 286
 Bouquets, porcelain, 58
 Bow, 11
 Boylston, Nick, furniture of, 234
 Boys under pine-tree, Japanese, 111
 Bramelds, the, 28
 Brass, 272
 Brass knobs, 278
 Bread-and-cheese cupboards, 204
 Bride's chest, 207
 Bridge, John, 132
 Brinner, John, 299
 Bristol, 52
 Brocade ball, 98, 110
 Brocades, 70, 228, 256, 258
 Brocatel, 258
 Brongniart, 61
 Brooklyn Museum, 293
 Brosley Dragon, 25, 26
 Brown Derby Japan, 19
 Bruce, Philip Alexander, quoted, 236
 Buen Retiro, 68, 69
 Burton, quoted, 27, 59
 Butterflies, 52, 57, 107
 Cabildo, New Orleans, 295
 Cabinet, 210
 Cabinets, Adam, 216
 Cabinets, Burgundian, 212
 Cabinets, Dutch, 214
 Cabinets, English, 214
 Cabinets, Flemish, 212
 Cabinets, Heppelwhite, 216
 Cabinets, Lacquer, 216
 Cabinets, Marquetry, 214
 Cabinets, Portuguese, 213
 Cabinets, Queen Anne, 216
 Cabinets, Renaissance, 212
 Cabinets, Satin-wood, 216, 218
 Cabinets, Sheraton, 216
 Cabinets, Spanish, 213
 Cabinet-makers, New York, 241
 Cabinet-maker and Upholsterer's Drawing Book, 187
 Cabinet maker, Upholsterer and General Artist's Encyclopædia, 188
 Cabinet-maker and Upholsterer's Guide, 185

- Cabriolet, 200
 Cabriole leg, 223
 Caddy spoons, 133
 Cafaggiolo, 78
 Callot, Jacques, 85, 86
 Camaïeu, 64, 86, 267
 Canapé, 228
 Canapé confidant, 228
 Capo di Monte, 68
 Caravan routes, 263
 Cardinal's Hat, 282
 Carnavalet Museum, 83
 Caroline, Queen, 68
 Carp, 115
 Casey, Samuel, 139
 Cashoes, 241
 Case of drawers, 205, 208
 Cassone, 206
 Cassoni, 204, 206
 Castel-Durante, 76
 Catherine of Braganza, 214
 Catherine II. of Russia, Sèvres service of,
 65
 Cats, Whieldon, 43
 Caudle, 124
 Caudle cups, 124
 Caughley, 25
 Cauliflower ware, 41, 42
 Cavaliers in Virginia, 235
 Céladon, 95, 99, 101, 110
 Cendal, 258
 Cerquato, 77
 Certosino, 206
 Cezzinsky, quoted, 224, 225
 Chaffers, Richard, 30
 Chair, 198, 220
 Chair, Anglo-Dutch, 223
 Chair, Charles the Second, 221
 Chair, Cromwell, 221
 Chair, Crown-back, 223
 Chair, Curule, 220
 Chair, Dante, 221
 Chair, Directoire, 226
 Chair, Empire, 226
 Chair, Heppelwhite, 224
 Chair, High-backed, 221
 Chair, Ladder-back, 224
 Chair, Low-backed, 221
 Chair, Queen Anne, 221
 Chair, Rubens, 221
 Chair, Savonarola, 221
 Chair, Sheraton, 224
 Chair, Trafalgar, 226, 227
 Chair, Tudor, 220
 Chair, Wainscot, 220
 Chair, William and Mary, 221
 Chair, Wing, 224
 Chaise longue, 228
 Chambre, 256
 Champfleury, 83
 Champion, Richard, 52, 53
 Chantilly, 59
 Chantilly, fabrique mark, 60
 Chantilly sprig, 26, 60, 64
 Chapelle, Jacques, 66, 88
 Charger, 119
 Charles of Bourbon, Prince, 68
 Charles II., 173
 Charles the Bold, Duke of Burgundy, 257
 Charleston, 236, 238
 Charlie over the Water, 173
 Cheapside, 118
 Chelsea, 12
 Chelsea-Derby, 12
 Chess, 98, 104, 105
 Chest, 204
 Chest-upon-chest, 205
 Chests, 256
 Chests of drawers, 208
 Chests, marriage, 206
 Ch'ien Lung, 106
 China, La, 69
 China, Collectors of, 1, 3, 10
 China-cupboards, 214
 China as decoration, 190
 Chinamania, 5, 6, 7, 11, 91, 93, 94, 215
 Chinese decoration, 95-98, 107
 Chinese deities, 100-101
 Chinese influence, 223
 Chinese Lowestoft, 23
 Chinese nomenclature, 95
 Chinese ornamentation, 216
 Chinese porcelain, 94
 Chinese style, 192, 216, 224
 Chinese symbolism, 107
 Chinese wares introduced into Europe, 94

- Ch'ing Dynasty, 101
 Chinoiserie, 46, 63, 184, 197, 216, 267
 Chintz, 263
 Chintzmania, 263-269
 Chippendale, long-tailed bird, 109
 Chippendale style, 184
 Chippendale, Thomas, 184
 Chocolate, 125, 126, 190
 Chocolate-pots, 128, 130
 Christian, Philip, 30
 Christie's, 134
 Chrysanthemums, 103, 115
 Cicada, 107
 Cicero, 291
 Cipriani, 21, 185, 218
 Citron, 109
 Clair de lune, 95, 99, 101
 Clarke, James, 139
 Clearwater, Judge A. T., 138
 Clearwater Collection, 138
 Clérisseau, 184
 Clérissy, Pierre, 85
 Clews, James, 38, 39
 Clock, 243
 Clock, Act of Parliament, 253
 Clock, Automata, 250
 Clock, Banjo, 252
 Clock, Bed-post, 251
 Clock, Birdcage, 251
 Clock, Calendar, 251
 Clock, Cromwellian, 251
 Clock, Cuckoo, 252
 Clock, Dials, 248, 250
 Clock, Dutch, 252
 Clock, Eight-Day, 251
 Clock, Faces, 250
 Clock, French, 254
 Clock, Friesland, 252
 Clock, German, 254
 Clock, Hands, 252
 Clock, Hood, 252
 Clock, Keyholes, 246
 Clock, Lantern, 251
 Clock, Moons, 248, 250
 Clock, Parliament, 253
 Clock, Pendulum, 246
 Clock, Sheepshead, 251
 Clock, Spring-driven, 253
 Clock, Table, 253
 Clock, Terry shelf, 254
 Clock, Wag-at-the-Wall, 252
 Clock, Washington, 254
 Clock, White House, 254
 Clock, Zaandam, 252
 Clouded ware, 41
 Clouzot, Henry, quoted, 265
 Cluny, 65
 Cluny Museum, 205
 Coalport, 18, 25
 Coaster, 157
 Cock, Jerome, 206
 Coffee, 125, 190
 Coffee-houses, 126
 Coffee-pot, first known, 125
 Coffee-pots, 128, 130
 Coke, John, 18
 Colbert, 196
 Colonial Dames, Houses of, 295
 Color, 149-150, 157
 Colors, Bow, 11
 Colors, Bristol, 53
 Colors, Chelsea, 12
 Colors, Chinese, 95, 100, 101, 107
 Colors, Coalport, 26
 Colors, Delft, 92
 Colors, Derby, 16
 Colors, Empire, 263
 Colors, Faïence de Saint Porchaire, 81
 Colors, German, glass, 175
 Colors, Hispano-Moresque, 74
 Colors, Italian Majolica, 76, 77, 78, 79
 Colors, Japanese, 111, 114
 Colors, Leeds, 23
 Colors, Liverpool, 31
 Colors, Longton Hall, 30
 Colors, Louis XIV., 201, 261
 Colors, Louis XV., 201, 261
 Colors, Louis XVI., 201, 261
 Colors, Lustre, 51
 Colors, Marseilles, 87
 Colors, Nailsea glass, 169
 Colors, Nevers, 82
 Colors, New Hall, 54
 Colors, Persian, 72
 Colors, Rockingham, 29
 Colors, Rouen, 84, 86

- Colors, Sèvres, 63
- Colors, Soft, 106
- Colors, Spode, 48
- Colors, Venetian Glass, 130, 161
- Colors, Wedgwood, 44
- Colors, Worcester, 20
- Commodes, 210, 216
- Commodes, Bouille, 218
- Commodes, Caffieri, 218
- Commodes, Cressent, 218
- Commodes, Half-drum, 218
- Commodes, Half-moon, 218
- Commodes, Heppelwhite, 218
- Commodes, Lacquer, 218
- Commodes, Riesener, 218
- Commodes, Satin wood, 218
- Compagnie des Indes, 263, 265
- Compass, Chinese Points of, 110
- Condé, Prince de, 59
- Conrade, Brothers, 82
- Constantinople, 255
- Convolvulus, 115
- Cony, John, 139
- Cook, Captain, 52
- Cookworthy, William, 52
- Copeland & Garrett, 49
- Copeland, William, 46, 48, 49
- Copland, H., 184
- Copper, 272
- Copperplate furniture, 269, 271
- Coquemar, 273
- Cornflower, 64
- Cornucopia, 84
- Coryat, quoted, 135
- Cottage china, 53
- Court-cupboard, 201
- Count Robert of Sicily, 255
- Counterpane, pewter, 281
- Cour de Lorraine, 266
- Cowper, quoted, 271
- Coxe, John, 26
- Crabstock handle, 43
- Crackle, 91, 101
- Crane, 115
- Cream-colored ware, 22, 94
- Crédence, 204
- Credenza, 204
- Creepers, 276
- Cressent, 217
- Crewel-work, 271
- Cries of Paris, 57
- Cromwell, Oliver, 246
- Crusaders, 256
- Crustaceans, 115
- Cuir bouillé, 206
- Cuir, 206, 207
- Cupboard cloths, 203, 233
- Cupboard, court, 201, 233
- Cupboard, livery, 203
- Currier & Ives, 301
- Curtis, Lemuel, 252
- Cut-card work, 124
- Cyclatoun, 258
- Daikoru, 116
- Dalmatia, 184
- Damascening, 276
- Damascus, 276
- Damasks, 258
- Dauphines, 261
- Darly, Matthias, 183
- Dealers, antique, 292
- De Bry, 88
- Decoration on porcelain and pottery, 20, 23, 25, 26, 28, 30, 38, 39, 44, 47, 48, 49, 51, 52, 55, 75, 77, 78, 79, 80, 81, 83, 85, 87, 91, 95, 104-105, 111, 112, 114, 115
- Decoration on chintz, 263
- Decoration on textiles, 258, 259, 261, 263
- Decoration of Toile de Jouy, 267
- Defoe, quoted, 268
- De Laval, quoted, 214
- Deer, 109
- Delft, 91, 94
- Delftware, 284
- Delftware, Liverpool, 30, 31
- Demons, Japanese, 116
- Derby, 12
- Derby-Chelsea, 12
- Derby colors, 16
- Derby gold, 17
- Description of England, 280
- Dictionnaire de l'Académie, 216
- Dijon mustard-pots, 89
- Dillon, Edward, quoted, 68, 167, 176
- Dinanderie, 256, 273

- Dinant, 273
 Diocletian's Palace, 184
 Diruta, 78, 204
 Doctor Syntax, 39
 Domestic Life in England, quoted, 276
 Don Quixote, 39
 Door-knocker, 273
 Double-chair, 229
 Dragon, 25, 26, 111
 Dragon, Chinese, 109, 223
 Dragon, Japanese, 116
 Drake, Alexander W., 272
 Dressoir, 201, 204
 Dresden, 55, 94
 Dresden, armorial services, 57
 "Dresden border," 53
 Dresden china shepherdess, 56
 Dresden, fabrique marks, 59
 Dresden, figures, 56
 Dripping water, 197
 Dubarry, 64
 Dubois, Robert and Gilles, 60
 Duesbury, William, 12, 19
 Duke of Cumberland, 11
 Duke of Devonshire, story, 322
 Dummer, Jeremiah, 139
 Dunton, John, quoted, 233
 Durant, Guillaume, 76
 Dutch East India Company, 5, 263
 Dutch influence, 190, 191, 207
 Dutch manufacture of pottery, 5
 Dutch New York, 239
 Dwight, Timothy, 139

 Earl of Mar, 173
 Earl of Northumberland, 212
 Early Georgian, 188
 East India Cabinets, 214
 East India Company, 5, 23, 125, 263
 East India Stores, 5
 Ecclesiastical vestments, 260
 Eddis, quoted, 236
 Edkin, Michael, 167
 Egg-shell porcelain, 100, 111
 Egyptian, Black, 45
 Eight Immortals of the Wine Cup, 98,
 104, 106
 Eight Taoist Immortals, 103, 106

 Elizabeth Furnace, 179
 Embroideries, 256
 Empire style, 132, 242
 Enamel, 73
 "English Dresden," 11
 Épergne, 130
 Escritorios de la Chine, 214
 Espagnolette, 217
 Etruria Works, 50
 Evans, Lady, quoted, 50
 Excalibur, 257

 Faenza, 76
 Faïence, 76
 Faïence de Diane de Poitiers, 80
 Faïence de Henri Deux, 80
 Faïence Japonée, 66
 Faïence d'Oiron, 80
 Faïence Patriotique, 83
 Faïence de Saint-Porchaire, 80
 Faïence, Satsuma, 112, 113
 Fakes and Fakers, 321
 Falstaff, 282
 Famille noire, 95
 Famille rose, 95, 106, 107
 Famille verte, 95, 106
 Fannell, Thomas, 25
 Fashions in furniture, 231
 Fauchiez, 86
 Fédération, La, 267
 Fêng Huang, 109
 Ferdinand VII., 69
 Fêtes galantes, 63
 Field of the Cloth of Gold, 257
 Figures, Bow, 11
 Figures, Bristol, 53
 Figures, Chelsea, 14
 Figures, Chinese, 101
 Figures, Derby, 17
 Figures, Japanese, 112
 Figures, Sèvres, 65
 Figurines, Frankenthal, 59
 Finger-cups, 160
 Fire of 1666, Great, 281
 Fish, 87, 109, 115
 Fish-roe, 101
 Fish-scales, 78. See Truité
 Fitzhugh, William, 147

- Flambé, 101
 Flaxman, John, 44, 132
 Flea at Court, 269
 Fleur-de-lis, 87
 Flowering plum, 99. See *Prunus*
 Flowers, 18, 20, 25, 26, 27, 28, 30, 38, 39,
 48, 49, 52, 53, 54, 58, 62, 64, 66, 75, 87,
 107, 114, 115, 258, 263
 Flowers of the Four Seasons, 102, 109
 Fontainebleau School, 81
 Fo-Dog, 98, 110
 Fontana, 78
 Forks, 134, 135
 Fortnum, quoted, 74, 75
 Fouques, 85
 Four Accomplishments, 104, 105
 Fox, 115, 116
 Fragonard, 201
 Frankenthal, 59
 Franklin, Benjamin, 17, 271
 Frederick William, Elector of Branden-
 burg, 164
 French furniture, 195
 Fret pattern, 117
 Fukien, 94, 100
 Furniture, 181
 Fusiyaama, 115
- Gales, quoted, 284
 Garvan Collection, Chintz, 271
 Garvan Collection, Silver, 138
 Garvan, Francis P., 138
 Genest, 64
 Genevra dei Benci, 206
 Gengis Khan, 70
 Genoa velvet, 260
 Gentlemen and Cabinet-Maker's Direc-
 tor, 183, 248
 Georgian Period, Early, 129
 Gilbert, W. S., 245, 280, 289
 Giorgio, Maestro, 79
 Girogin, 116
 Glass, The World of, 149
 Glass, Bohemian, 150, 163
 Glass, Bristol, 166, 298
 Glass, Candelabra, 157
 Glass, Cut, 150, 158
 Glass, Decanters, 56
 Glass, Dutch, 177
 Glass, Dutch painters' treatment of, 177
 Glass, Emerald, 164
 Glass, Enamelled, 162, 167, 176, 180
 Glass, English Flint, 151, 158
 Glass, Engraved, 164, 177
 Glass, Finger-bowls, 154, 156, 160
 Glass, Forest, 176
 Glass, German, 175
 Glass, Hogarth, 156
 Glass, Irish, 151, 158
 Glass, Jacobite, 173
 Glass, Knobs, 278
 Glass, Lace, 163
 Glass, Linings, for silver, 131
 Glass, Nailsea, 168
 Glass, Political propaganda on, 172
 Glass, Printies, 156
 Glass, Rhenish, 175
 Glass, Ruby, 164
 Glass, Soda, 162
 Glass, Spanish, 165
 Glass, Stiegel, 179, 298
 Glass, Thumb, 156
 Glass, Waterford, 158
 Glass, Wistarberg, 178, 297
 Glass, Venetian, 150, 161, 201
 Glasses, Drinking, 154, 170
 Glasses, Jacobite, 173
 Glasses, Nelson, 170
 Glasses, Thistle, 156
 Glaze, 9, 12
 Glaze, Bow, 10
 Glaze, Bristol, 53
 Glaze, Caughley, 25
 Glaze, Coalport, 26
 Glaze, Delft, 91
 Glaze, Leeds, 22
 Glaze, Longton Hall, 30
 Glaze, Lowestoft, 24
 Glaze, Moustiers, 85
 Glaze, Nantgarw, 26
 Glaze, New Hall, 54
 Glaze, Palissy, 81
 Glaze, Plymouth, 52
 Glaze, Rockingham, 28
 Glaze, Saint-Cloud, 67
 Glaze, Swansea, 27

- Glaze, Worcester, 21
 Glazes, Chinese, 99, 100, 107
 Glorious Revolution, The, 188
 Goat-and-Bee, Chelsea, 14
 Gobelins, Manufacture des, 192, 195
 Gobelins, tapestry, 201
 God of Ability, 117
 God of Contentment, 116
 God of Daily Food, 116
 God of Glory, 117
 God of Long Life, 116
 God of Wealth, 116
 Goddess of Love and Beauty, 117
 Goddess of Silk, 255
 Gold, melted up, 85
 Golden pottery, 74
 Goldsmiths Company, The, 118
 Goldsmiths Hall, 134
 Gonzagua, Louis de, 82
 Goodyear, Gov., furniture of, 233
 Gorodayn, Shonsui, 110
 Gothic carving, 205
 Gothic Style, 129, 184, 185, 224
 Gourd, 109
 Gozzoli, 206
 Granada, 259
 Grandfather's Clock, 246
 Granja de San Ildefonso, La, 166
 Grape vine, 49
 Greenaway, Kate, 228
 Grès de Flandre, 89
 Grotesques, 81, 85, 86, 112, 205
 Grotto, Faïence, 82
 Gubbio, 79, 204
 Guebri, 72
 Guidobaldo, Duke, 77
 Gunley, John, 192

 Hadley chests, 207
 Halsey, R. T. Haines, quoted, 40
 Hampton Court Palace, 189, 203
 Hancock, John, 234, 246
 Hancock, Robert, 25, 30
 Handles, 278
 Hangings, 256
 Hannong, Paul Antoine, 59, 89
 Hare, 109
 Harewood House, 184

 Haroun-al-Raschid, 71
 Harrison, quoted, 280
 Hartshorne, quoted, 173
 Hawthorn, 99
 Hawthorn pattern, 106
 Hawthorn ware, 111
 Hayden, Arthur, quoted, 27, 29, 46, 48
 Hearth furniture, 276
 Henri II., ware, 80
 Henri IV., 212
 Hentzner, Paul, quoted, 119
 Heppelwhite, 185, 269
 Heppelwhite, Alice, 185
 Heraldic badges, 117
 Herculaneum, 197
 Herculaneum Pottery, 30
 Hessians, 276
 Hettinger, 64
 Highboy, 205, 208
 Hirado ware, 111
 Hispanic Museum, 73
 Hispano-Moresque, 70, 72
 Hizen, 110, 111
 Hizen, Princes of, 111
 Hoangti, Prince, wife of, 255
 Hobson, quoted, 99, 101, 104
 Hogarth, 7
 Ho-ho Bird, 116
 Home, Sweet Home, 294
 Hooch, Pieter de, 240
 Hoof foot, 223
 Hooked Rugs, 302
 Hotei, 116
 House, William, 139
 Household Furniture for the Year 1760, 242
 Hudson River Portfolio, 38
 Hudson River Scenery Series, 38
 Hudson, William, 246
 Huet, Jean Baptiste, 57, 267
 Hull, John, 139
 Hundred Antiques, 104, 106
 Hundred Boys, 103
 Hundred Butterflies, 98, 107
 Hundred Flowers, 103
 Hungary water, 128
 Huygens, 192, 246

- Ibn Batoutah, quoted, 75
 Icicles, 197
 Idylls of the King, 257
 Igel, 176
 Imari, 19, 59, 110
 Ince and Mayhew, 183
 Indiennes, 263
 Insects, 20, 87, 104, 115
 Ispahan rugs, 306
 Italian, 49
 Italian majolica, 75, 80
 Iwayagama, 111

 Jackfield, 25
 Jackson, J. and J., 38, 40
 Jacoba Kanneetjees, 89
 Jacobite Society, 173
 Jacqueline de Bavière, Countess of Hainault, 89
 Jane of Burgundy, 256
 Japan cabinets, 190
 Japanese porcelain, 110
 Japanese symbolism, 115
 Japanned clocks, 192
 Japanning, 194
 Jasper-ware, 44
 Jesse, David, 139
 Jewelled Sèvres, 64
 Johnson, Thomas, 184
 Jonson, Ben, 282
 Jouy, 266
 Ju-i sceptre, 104, 109, 110

 Kaga, 112
 Kaga ware, 112
 Kakiyemon, 59, 111
 K'ang Hsi, 94, 101, 104
 Kaolin, 61, 94
 Karatzu, 111
 Kas, 240
 Kasjoe, 241
 Katherine of Aragon, 259
 Kauffman, Angelica, 21, 184, 218, 219
 Kean, William, 19
 Kent, William, 129
 Ketterer, Anton, 252
 Keyplates, 278
 Kidd, Captain, 144

 Kidson, quoted, 52
 Kiku, 115
 Kioto, 112
 Kitsune, 116
 Kiyomidzu, 112
 Krautstrunk, 175, 176
 Kuan-yin, 100
 Kuft work, 276
 Kunckel, Johann, 55, 164
 Kylin, 109
 Kyrin, 116

 Lacquer, 190, 191, 241
 Lamb, Charles, 2, 244
 Lamballe, Princesse de, 261
 Lambrequin motive, 67, 83, 84
 Lamerie, Paul, 132
 Landing of Lafayette, Plate, 39
 Lange Lijsen, 104
 Langier, 85
 Latticino, 162, 163
 Leather, Decorative, 206
 Lebas, Hippolite, 268
 Lebrœuf factory, 64
 Le Brun, 195, 196
 Lee, Col. Richard, 147
 Leeds, 21
 Leeds, Lustre, 51
 Lehmann, Caspar, 163
 Lehman, Philip, 273
 Lepautre, 189, 196
 Leverhulme Collection, 218, 315
 Lewis, Sydney, quoted, 166, 170
 Liberty Boys, 138
 Light, 157
 Linen-fold pattern, 205
 Ling chih, 109
 Lion, Chinese, 109
 Lisbon, mart for Oriental wares, 5
 Little Masters, Dutch, 177, 240
 Little Piper, The, 59
 Littler, William, 30
 Liverpool, 30
 Livery Companies, 280
 Livery-cupboard, 119
 Lock, Matthias, 184
 Lockwood, Luke Vincent, quoted, 208
 London china shop, 5

- London, fashions, 241, 336
 London, mart for Oriental wares, 5
 London Pewterers, 280
 Long Elizas, 104
 Longfellow, 139, 245
 Longton Hall, 30
 Lotus, 103, 107
 Lotus Festival, Pekin, 107
 Louis XIII., 195
 Louis XIV., 195
 Louis XV., 129, 184, 197
 Louis XVI., 197
 Louvre, 65, 192, 212
 Love seat, 229
 Low boy, 210
 Low case of drawers, 210
 Lowestoft, 23
 Lustre, 49, 70, 72
 Lustre gold, 45, 51
 Lustre silver, 50
 Luxury in the South, 236, 238

 Macé, Jean, 212
 Madrid, 68
 Mahogany, 232, 241
 Maiden-head spoons, 120
 Maine, Duchesse de, 66
 Mainwaring, Robert, 184
 Majolica, 70, 91
 Majorca, 74
 Malaga, 74
 Malaprop, Mrs., 5
 Mandarin ducks, 98, 107
 Manheim, glass-house, 179
 Manners, Sir John, 137
 Marcolini, Count, 57
 Marie Antoinette, 60, 64, 65, 201, 261, 269
 Marlborough foot, 224, 226
 Marly, 261
 Marot, Daniel, 5, 189
 Marquetry, 190, 196
 Marriage à la mode, 7
 Marseilles, Faïence, 86
 Martin, Robert, 194
 Massé, quoted, 283
 Mayer, T., 38, 39
 Mayflower, The, 207
 Mayflower Decoration, 58

 Mazarin, Cardinal, 196
 Mazarin Library, 197
 Medici, Cosmo de', 78
 Medici, Lorenzo de', 78
 Mei p'ing, 99
 Meissen, 55
 Meissen Works, 57
 Meissonier, Juste-Aurèle, 129
 Mei yen, 104
 Mennecey, 66
 Mennecey-Villeroy, Faïence, 87
 Méridienne, The, 229
 Mermaid Tavern, 282
 Metal mounts, 217
 Metropolitan Museum, 138, 198, 254, 294
 Metsu, 177, 240
 Mew, Egan, quoted, 60, 65
 Mikawachi, 111
 Millefiori, 162, 163
 Miller, Son, and Ass, 267
 Ming, 99
 Ming underglaze blue, 100
 Minton, Thomas, 25, 31, 46, 47
 Mirabeau, 84
 Mistletoe Bough, The, 206
 Mohammedan Blue, 100
 Molière, quoted, 264
 Moncloa, La, 69
 Monkey, 197
 Monkey Orchestra, 57
 Monroe, President, 254
 Monteith, 124
 Montgolfières, 267
 Montmorency, Connétable de, 82
 Moons, in glaze, 10, 12
 Moons, on clock, 248, 250
 Morte d'Arthur, quoted, 257
 Morton, Thomas, quoted, 232
 Mottled ware, 41
 Moulinet, 128
 Mount Clare, 295
 Mount Vernon, 40, 230
 Mount Vernon Ladies' Association, 295
 Moustiers, 85
 Music Lesson, The, 15

 Nabeshima, 111
 Nabeshima, Prince, 111

- Nagasaki, 110
 Nantgarw, 18, 25, 26, 27
 Naples, 68
 Nassau, The, 144
 Nawashirogawa, 112
 Needlework, 271
 Nef, 119, 201
 Neo-Classic, 131
 Nevers, Faïence, 82
 New Amsterdam, 239, 240, 241
 New England Colonies, 231
 New England, homes of, 232
 New Hall, 54
 New York, homes of, 240, 241
 Nonomura Ninsei, 112
 Norwich-foot, 155, 158
 Noyes, John, 139
 Nuppen, 175
 Nurse, Chelsea, 14

 Oberkampf, C. P., 266
 Oberkampf, P. J., 266
 Old Blue Staffordshire, 37
 Old Clock on the Stairs, 245
 Old Japan, 110
 Ohokawachi, 111
 Old Barracks, Trenton, 295
 Olerys, 85, 86
 Onclebagh tankard, 143
 Ondebagh, Garret, 143
 Onion motive, 58
 Oppenord, Gilles, 129
 Oranges of Good Luck, 98, 109
 Oriental goods, 5, 263
 Orleans, Duke of, 197
 Or moulu, 218
 Ornamentation on furniture, 185, 187, 189
 Orphreys, 260
 Otis, Jonathan, 139
 Owari, 111

 Pagod, 5, 7
 Pagodas, 197
 Palampores, 268
 Palissy, Bernard, 81
 Palladio, 129
 Pallia aquilinâta, 258
 Pallia conata, 258
 Pallia rotata, 258
 Papier maché, 194
 Paris Guild of Pewterers, 280
 Passglässer, 176
 Paste, 9, 12
 Paste, Bow, 11
 Paste, Bristol, 53
 Paste, Caughley, 25
 Paste, Coalport, 25
 Paste, Delft, 91
 Paste, Hard, 9, 52, 53, 54, 55, 60, 61, 62, 94
 Paste, Hispano-Moresque, 73
 Paste, Longton Hall, 30
 Paste, Nantgarw, 26
 Paste, New Hall, 54
 Paste, Owari, 111
 Paste, Pinxton, 26
 Paste, Plymouth, 52
 Paste, Rockingham, 28
 Paste, Saint Cloud, 67
 Paste, Sèvres, 61
 Paste, Soft, 9, 60, 61, 64, 66, 68, 94
 Paste, Swansea, 27
 Paste, Wedgwood, 44
 Paste, Worcester, 21
 Pâte tendre, 60
 Patriotic china, 36
 Patriotic glass, 170
 Patriotic jugs, 31
 Peach, 109
 Peach blow, 101
 Peaches of Longevity, 98
 Peacock feathers, 78
 Peacock pattern, 48, 49
 Pearls, 98, 101, 109, 110, 223
 Peasant of Saintonge, 81
 Pencilled china, 269
 Pencilled furniture, 269
 Pendule, 246
 Penn, William, 246
 Pennington, Seth, 30
 Pennsylvania Germans, 298
 Pennsylvania Museum, 294
 Penthievre, Duc de, 66
 Peony, 102, 104, 107, 108, 115
 Pepperill, Sir William, quoted, 234
 Pepys, quoted, 125, 268

- Pergolesi, 184, 218, 219
 Percier and Fontaine, 242
 Perrin, Widow, 87
 Perses, 263
 Persian Art, 72
 Persian Pottery, 70
 Pewter, 280
 Pewterers, American, 284
 Peyrard, Pierre, 60
 Pheasant, Japanese, 115
 Philadelphia, 238
 Philip V., 256
 Philosopher's Stone, 55
 Phoenix, 111
 Phyfe, Duncan, 242, 299
 Picotage, 267
 Pied de biche spoons, 120
 Pillement, 261
 Pine, 115
 Pineapples, 259
 Pineapple ware, 41
 Pine-cone, 259
 Pine Tree Shilling, 139
 Pinxtun, 18, 26
 Plantation homes, wealth in, 256
 Pliny, 291
 Plum, 115
 Plymouth, 52
 Polychrome Delft, 92
 Pomegranate, 108, 109, 259
 Pompadour, Madame de, 60, 61, 62, 63,
 64, 66, 194, 261, 266
 Pompeii, 131
 Pontil-mark, 152
 Porcelain, 189, 241
 Porcelain as decoration, 5
 Porcelain as decorative inspiration, 222
 Porcelain Flowers, 58, 60, 69
 Porcelain, Introduction into Europe, 4
 Porcelain Room, The, 6, 190
 Porcelaines à la Reine, 64
 Porringer, American, 144
 Porringer, English, 124
 Portici, 68
 Porto Bello ware, 40
 Portuguese carracks, 5
 Posset cups, 124
 Poterat, Edme, 84
 Poterat, Louis, 66
 Potiche, 99
 Potsdam glass-house, 164
 Powder Blue, 100
 Powdering Room, 304
 Powderings, 117
 President's House, 254
 Pretender, Old, 173
 Pretender, Young, 173
 Prices, high, 192, 219-220, 303, 306, 307,
 310-320
 Primevera, 258
 Prince Henry and Pains, 282
 Prince of Wales's feathers, 224
 Provence, Comte de, 87
 Prunts, 173
 Prunus, 102, 103, 108, 111
 Prunus jar, 99, 102
 Puce, 269
 Punch, 124
 Punch-Bowl, 124
 Punch-Ladle, 124
 Purple resist, 51
 Puzzle-jugs, 30

 Queen Anne, Furniture, 188
 Queen Anne, Silver, 126
 Queen Anne Style, 188, 190, 268
 Queen Elizabeth, 203
 Queen Mary, chintz bed, 268
 Queen's-ware, 44
 Quilted ware, 22, 41
 Quincy, Josiah, quoted, 238
 Quincy House, 295
 Quiver, motive, 84

 Rakka, 70
 Raku ware, 112
 Ramillies tyes, 304
 Ranelagh, 128
 Rape of the Lock, quoted, 128, 191
 Raphael, Loggie of, 197
 Red Lion Inn, Stockbridge, 253
 Refectory Table, 228
 Regency style, 129, 188, 197, 198
 Reign of Terror, 84
 Renaissance furniture, 204
 Reptiles, 81, 115

- Revocation of the Edict of Nantes, 189
 Riesener, 218
 Revere, Paul, 139
 Rhages, 70
 Riaño, quoted, 166
 Ridgway, J. & W., 38, 39
 Rijks Museum, 140, 284
 Rintool, Earl of, 168
 Rivoire, Apollos, 139
 Robin, Abbé, quoted, 238
 Rocaille, 184, 197
 Rock-and-shell, 129, 131, 197, 198
 Rockingham, 28
 Rock-crystal, 163
 Rococo, 131, 198
 Roemer, 175
 Rogers, Daniel, 139
 Rohan, Princes de, 89
 Romans d'aventure, 257
 Rose, John, 18, 25, 27
 Rose Dubarry, 63
 Rose Pompadour, 26, 63
 Roubillac, 14
 Rouen, 66
 Rouen Faïence, 84
 Royal Sèvres, 66
 Ruby glass, 55
 Rudolph II., 163
 Rundell, Philip, 132
 Ruskin, quoted, 134
 Ruyter, Admiral de, 91
 Sacredaan, 207
 Sadler, John, 30
 Sadware, 281
 Sadware men, 281
 Saint-Cloud, 67
 Saint-Hubert, Château de, 261
 Salopian, 25
 Salopian China Warehouse, 25
 Salt, The, 119
 Salt-glaze stone ware, 89
 Samarra, 72
 Sambin, Hughes, 212
 Sanderson, Robert, 139
 Sandwich glass, 297
 Sang de bœuf, 95, 101
 Saracenic textiles, 258
 Sarto, Andrea del, 206
 Satin-wood, 185, 187, 320
 Satsuma, 112
 Satsuma Faïence, 112, 113
 Savery, William, 242, 299
 Savy, Honoré, 86, 87
 Sceaux Faïence, 88
 Sceaux, Porcelain, 66
 Schönwald, 252
 Seaweed, 87
 Seal-head spoons, 120
 Secretary House, Maryland, 293
 Sendal, 258
 Sewall, Judge, quoted, 234
 Seven Deities of Good Fortune, 116
 Sèvres, 61
 Sèvres, decoration, 63, 65
 Sèvres, fabrique marks, 61, 66
 Sèvres, figures, 65
 Sheffield Plate, 286
 Sheffield Plate, makers, 287
 Sheffield Plate, marks, 287
 Sheffield Plate, salvers, 287
 Shell, The, 223
 Shells, 87
 Shelly, Capt. Giles, 144
 Sheraton, Thomas, 187
 Shiou Rô, 116
 Ships as decoration, 30
 Sicily, 255
 Silk, 256, 258
 Silk industry, 255
 Silk weaving, 255
 Silkworms, 255
 Silver, 241
 Silver, American, 137, 300
 Silver, Baltimore, 140
 Silver, Boston, 139
 Silver, Church, 148
 Silver, English, 118
 Silver, Hall-marks on, 118
 Silver, Jacobean, 120
 Silver, Melted up, 85, 120, 147
 Silver, New Amsterdam, 140
 Silver, New England, 139
 Silver, Philadelphia, 140
 Silver, Pierced, 131

- Silver resist, 50
 Silver resist bird, 51
 Silver, in South, 236
 Silver, Tudor, 119
 Silversmiths, American, 141
 Silversmiths, New Amsterdam, 146
 Singerie, 57, 63
 Sino-Lowestoft, 23
 Sofa, The, 228
 Sofa, Adam, 228
 Sofa, American, 230
 Sofa, Baltimore, 230
 Sofa, Chippendale, 228
 Sofa, The, Cowper, 271
 Sofa, Empire, 229
 Sofa, Heppelwhite, 228
 Sofa, Phyfe, 230
 Sofa, Queen Anne, 228
 Sofa, Ribbon Back, 229
 Solander, Dr., 52
 Solon, quoted, 17, 30, 31, 76, 78, 79, 85
 Southern Colonies, 234
 Southern Colonies, homes in, 236-238
 Southern planters, silver of, 120, 137, 147
 South Kensington, 206
 Spade foot, 224
 Spanish foot, 222
 Spanish textiles, 259
 Sphinx, 71
 Spiritual, negro, quoted, 289
 Spode, 27, 45
 Spode, Josiah, 31, 43, 45
 Spode, Josiah, the Second, 48-49
 Spode, Josiah, the Third, 49
 Stabre, Laurent, 212
 States Plate, The, 29
 Staffordshire, 38
 Stamp Act, The, 298
 Steen, Jan, 240
 Stenton, 295
 Sterne, Lawrence, 35
 Stevenson, Andrew, 38
 Stevenson, Ralph, 38, 39
 Stiegel, Baron, 179, 298
 Storr, Paul, 132
 Stothard, Thomas, 132
 Strapwork, 207
 Strasburg, 89
 Strawberry Hill, 7, 14, 269
 Stripe, The, 201, 261
 Stuarts, The, 188
 Stuart Cause, The, 173
 Stubbs, Joseph, 38, 39
 Stuyvesant, Judith, 240
 Sugar-tongs, 133
 Sultanabad, 72
 Sun-dial, 278
 Sun-King, The, 195
 Sung, 98
 Surtout, 130
 Swansea, 18, 26
 Swansea lustre, 51
 Swift, 128
 Taffeta, 263
 Taikô Sama, 112
 Tales of a Wayside Inn, 139
 Talmont, Princesse de, 64
 Tamerlane, 70
 Tankard, the, 122, 142
 Tapestry, 190, 228, 309
 Tappit Hens, 282
 Tarsia, 206
 Taste in High Life, 7
 Tavannes, Abraham Guerne de, 266
 Tea, 125, 190
 Tea-bowls, 112
 Tea-caddy, 133, 134
 Tea-cup Land, 14, 10, 97, 149
 Tea-drinking, ceremony, 112
 Tea-equipage, 132, 133
 Tea-kettle, 128
 Tea-pot, 42; first known silver, 125
 Tea-pots, 42
 Tea-pots, Colonial, 145
 Tea-pots, Georgian, 130
 Tea-pots, Neo-Classic, 131, 132
 Tea-pots, Paul Revere, 139
 Tea-pots, Queen Anne, 128
 Tea-pots, Whieldon, 42
 Tea-service, 132, 133
 Tea-urn, 130
 Tears, 10
 Tennyson, 257

- Ter Borch, 240
 Terry, Eli, 254
 Three Abundances, 109
 Three-Color Decoration, 101
 Three Friends, The, 109
 Tiger, 106, 109, 111
 Tilting Coffers, 205
 Time Clipping the Wings of Cupid, 15
 Tiraz, 259
 Toad, 109
 Toby jugs, 35
 Toiles de Jouy, 266
 Toiles peintes, 265, 266
 Tortoise, 109, 115, 116
 Tortoiseshell ware, 41
 Toshiro, 111
 Tossi-Tukû, 117
 Touchplate, 281
 Tour Through Great Britain, 268
 Tower, The, 49
 Transfer-printed, 25, 269
 Transfer-printing, 21
 Transfer underglaze blue, 48
 Transmutation glazes, 101
 Treaty of Nimeguen, 195
 Tree of Life, 75, 268, 271
 Trencher, 119
 Trencher-salts, 119
 Trianon, 261
 Trianon, La Laiterie de, 64
 Trianon de porcelaine, 67
 Tristram Shandy, 35
 Tromp, Admiral, 91
 Trout scale, 101
 Truité, 95, 101
 Tschirnhaus, 55, 56
 Tsuchi-yaku ware, 115
 Tudor decoration, 204
 Tulip motive, 207
 Tulip-ware, 298
 Tumbledown Dick, 49
 Tung Fang So, 105
 Turken Copgen, 56
 Turner, Thomas, 31, 46
 Twelfth Night, 120
 Twenty-four Paragons, 104
 Urbino majolica, 204
 Valencia, 74
 Van Cortlandt Mansion, 295
 Van Cortlandt, Olaf Stevenson, table of, 241
 Van der Meer, 240
 Van Hoogstraaten, 240
 Vargueño, 210
 Vatican, 197
 Vauxhall, 128
 Velillo, 258
 Velvet, 256, 258, 259
 Velvet, fusé, 260
 Velvet, Jardinière, 260
 Velvet, terry, 260
 Velvet, uncut, 260
 Venice, 255
 Verde antique, 217
 Vernet, Horace, 268
 Vernis Martin, 192
 Vernon, Admiral, 40
 Vernon, Dorothy, 137
 Vernon, Samuel, 139
 Versailles, Palace of, 195
 Verse on platter, 284
 Victoria and Albert Museum, 125
 Villeroy, Louis François de Neufville de, 87
 Vincennes, 60
 Vincennes, fabrique marks, 60
 Violette Faïence, 67
 Virginia colonists, 234
 Virginians, wealthy, 236
 Viry, J. B., 86
 Vitro di trina, 163
 Vizagapatam, 275
 Voltaire, quoted, 194
 Voyder, 119
 Voyder-knife, 119
 Wackenfeld, 89
 Waldgläser, 176
 Walker, Samuel or George, 26
 Wall, Dr. John, 19
 Wall, W. G., 38
 Wallace Collection, 64, 65, 197
 Walpole, Horace, 7, 14, 269
 Wang Chi and Pole Stars, 98, 105
 Wan Li, 101

- Wanzey, quoted, 238
 Warming pans, 278
 Wars of the Roses, 120
 Washington, George, 147
 Washington, Lawrence, 40
 Watt, W. W., quoted, 121, 127, 129, 132
 Watteau, 200
 Wayside Inn, 139, 294
 Wedgwood, 22, 42, 43, 44, 49, 51
 Wesley, bust of John, 23
 West India Company, 239
 West Indies, Discovery of, 259
 Whieldon, Thomas, 41, 130
 Whipple House, Ipswich, 294
 Wig-stand, 303
 Wilkes's North Briton No. 45, 171
 Wilkie, Sir David, 39
 Willard, Aaron, 252
 Willard, Simon, 252
 William Penn's Treaty with the Indians,
 270
 William and Mary, 5, 188, 190, 268
 William, Prince of Orange, 91, 188
 Williamsburg, 236
 Willkommhumpen, 176
 Willow, china, 31, 32-35
 Willow pattern, Caughley, 25, 32
 Willow pattern, Chinese, 103
 Willow pattern, Coalport, 26
 Willow pattern, Leeds, 23
 Willow pattern, Lowestoft, 25
 Willow pattern, Spode, 46, 47, 49
 Winslow, Edward, 139
 Wistar, Caspar, 178, 297
 Wistaria, 115
 Withers, Edward, 25
 Wood, Aaron, 43
 Wood, Enoch, 38
 Woods, 190, 217, 231, 241
 Worcester, 19, 269
 Worshipful Company of Pewterers, 281
 Wren, Sir Christopher, 189
 Yebis, 116
 Young, William Weston, 26
 Yung Chêng, 106
 Zuechi, 184

TSS
70

C0243 0770

SEARCHED

RXTSAP

The Collecting of Antiques
Singleton, Esther
26-19235

B #

B IN

NK
1125
.S5

Library
University of Texas
at San Antonio



